

Practical English

DECEMBER 9, 1946 • A SYNOCLASTIC MAGAZINE



PARTY LINES (See Page 5)

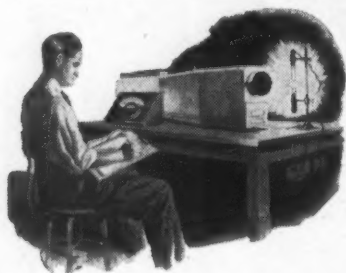
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Practical English

A National Magazine of English and the Communication Arts Designed for High School Students in General, Business, or Vocational Courses, Published Weekly During the School Year

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CONTENTS THIS WEEK

Including selections from Senior Scholastic

Saying Merry Christmas	3
Party Lines, by Lee Learner	5
U. N. Mascot	7
Ask Mr. Webster	8
The Star System, by Jean Fairbanks Merrill	9
Are You . . . ?	10
Correctly Speaking	10
What's the Usage?	10
Slim Syntax	11
Learn to Think Straight	11
Who? Which? What?	12
Shop Talk	12
March of Events	14
United Nations News	16
The Affair at the Inn, by Charles J. Finger	17
American Achievements: Telephone	20
Boy dates Girl, by Gay Head	24
Sharps and Flats	28
Laughs	30

VOLUME 1

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DECEMBER 9, 1946

Saying Merry Christmas

America's favorite Christmas present is the Christmas card. It may still be bought for a few cents. Or made for little or nothing. It carries cheer to every corner of the world.

The man in blue-gray with the heavy-laden pack brings them to your door. You open the envelopes and out they tumble; messengers in the gayest livery. "MERRY CHRISTMAS" they proclaim, as loud as a printer can shout; or "HAPPY NOEL" in joyful curlicues.

You like to share their beauty and messages. You prop them on the mantel. You slide them into mirror corners. They are hard to throw away. It's like chucking friends and relatives into a waste basket.

When you buy cards, you have thousands of choices, from comic to religious. For us, because Christmas is a religious holiday, we are glad that many makers of greeting cards as well as famous art galleries today reproduce—often for as little as five cents—the ageless Christmas story as painted by great artists. But with every card—and Americans send a billion and a half every Christmas—let us share with our friends the universal Christmas pledge of peace and goodwill to men everywhere.



Left: *The Nativity*, engraving by Martin Schongauer, 15th century German. (Nat'l. Art Gallery, Rosenwald Collection.) Below: Angel with Camels, part of a painting titled *St. Anthony with Donor*, by unknown French artist of 15th century. (Metropolitan Museum, New York.)



Left: 15th century Venetian painting by Giovanni Bellini, youngest of three great artists in one family. (Nat'l. Art Gallery, Kress Collection.)



OUR FRONT COVER: Christmas means parties and proms and fun, as you can see by the "Merry Christmas" smiles on the faces of these hi-schoolers attending the Christmas Prom at Horace Greeley High School,

Chappaqua, N. Y. From left to right: Skip McKay, Lois Johnson, Richard Herz, Carol Gorenflo (can you find her?), Connie Werly, and Hayden Stumpp. Photo by Dickey Meyer.

Typewriter Types



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PARTY LINES

By Lee Learner

"YOU know, I feel in a party mood," Enid Wilcox told her friend Peg Barr, as they sat listening to the radio in the Barrs' living room.

"Probably because it's Friday afternoon and we have two whole days until Monday — and school," laughed Peg.

"Maybe. Anyhow, I wish a really special shindig would suddenly materialize for tomorrow night," Enid insisted.

"But good parties just don't 'happen' that way, Enid," Peg replied. "They require weeks of planning in advance."

"Oh, now you're taking all the fun out of it," Enid objected.

"Not at all. I'm telling you how to

gotten yourselves a job. This is going to be a pre-planned, pre-fabricated party that holds together instead of falling apart on the big night. So sit down and listen."

"Well, we fell for it," Mark winked at Brad. "Come on, sucker, sit down."

In a few minutes the four party-planners were scribbling ideas on scratch pads. They drew up a list of guests — six fellows and six girls.

"I think the best idea is to pair off the couples and ask the boys to call for the girls," Peg suggested.

"Let's make our own invitations," Enid added. "I'd like to design them."

"Whoa," put in Mark. "First we ought to decide what kind of a party we're having."

After a few minutes' thought, the quartet submitted these ideas to each other:

A very formal, dress-up party.

A costume party, where everyone comes as his favorite book character.

A progressive dinner party, with each course of the meal being served at a different home.

A skating or bob-sledding party, ending with dancing and singing at someone's home.

A "poor man's night club" party.

The last suggestion was Mark's. The others were so intrigued with the name that they asked him to explain it.

Red-Checkered Cloths

"Our basement would be a swell place for a party," Mark told them. "But our 'night club' wouldn't be one of those plush, chromium-and-mirror places. We'll use lanterns and candles. We'll set up bridge tables on one side of the room, and use the rest for dancing and games."

"Wonderful!" Enid cried. "Let's put red-checkered cloths on the table and print the invitations in cock-eyed lettering on the red plaid drawing paper I saw in the dime store today. That will tell everybody it's an informal affair. Girls always want to know how to dress for a party."

Quickly Enid drew a rough sketch for them, lettering in this invitation: "You're invited to attend the uncere-monious opening ceremonies of the Poor Man's Night Club, located in the nether regions of the Barrs' house, 2314 Oak Lane, on Saturday, December 21st. Festivities begin at 8:30 p.m., and will continue until the management throws us out! Your date will be _____"

R. S. V. P., social director, Mark Barr."

Before the steering committee meet-



ing broke up, they had drawn up this outline of everyone's responsibilities:

Invitation Committee (Enid and Mark):

1. Write invitations and mail them.
2. Keep track of acceptances and refusals.
3. In case of refusals, invite other people to round out number of guests — six couples.

Entertainment Committee (Peg and Brad):

1. Round up good dance records; set up vic in basement.
2. Plan a quiz contest, also several guessing games and relay races.
3. Line up entertainment from among guests. Ask:

- a. Dot Devers to sing.
- b. Sam Donaldson to play his guitar.
- c. The Murphy twins to put on a skit.

(Peg and Brad planned it this way because they felt everyone would coop-



pu, the fun into a party," Peg argued. "Another thing, it can't be done easily by one person. You need three or four people working on it — to organize things."

"OK, you talked me into it," Enid said. "Let's do it *your* way. Let's plan a well-organized party for a Saturday night during Christmas week — say December 21st. That gives us two weeks. Enough?"

"Plenty," Peg agreed. "We can have it here —"

"Have *what* here?" A masculine voice broke into the conversation. It was Mark, Peg's brother, who had just sauntered in with his friend, Brad Gross.

"A party," Peg answered, "during Christmas vacation."

"Well, if there's going to be a party at my house, I insist on being invited," Mark said. "You've just found yourself a date for the occasion, Enid."

"Ditto for you, Peg," Brad chimed in. "So that's how to get *date*!" Peg laughed. "Okay. But you two have just



erate if they were asked in advance, rather than being put "on the spot" the night of the party.)

Refreshment Committee (Enid and Peg):

1. Buy all food and paper plates and cups Saturday morning.

2. Menu: hamburger or hot dogs, pickles, olives, potato chips, cole slaw, doughnuts, assorted sodas and "colas."

3. Arrange food on platters to be placed on large table and served buffet style, guests to serve themselves and eat at bridge tables.

Decorations Committee (Brad and Mark):

1. Get candles, lanterns, six bridge tables (two for buffet), and checked table cloths.

2. Buy red and white crepe paper, cut it into strips for streamers to be criss-crossed from wall to wall.

Welcoming Committee (Brad, Peg, Enid, and Mark):

1. Greet guests at door.

2. Take care of their wraps (boys' coats in closets, girls' in bedroom).

3. Usher guests downstairs to "Night Club."

4. Introduce those who don't know each other.

The four pre-planners also drew up this time-table for the party:

8:30-9:00: Greeting guests, dancing.

9:00-10:00: Games, relay races, quiz contest.

10:00-11:00: More dancing and entertainment.

11:00-"Eats."

As Peg pointed out, they might not stick to that schedule. They wouldn't force their guests to stop dancing in order to play guessing games, if they weren't enthusiastic about the idea. Or, if people were having a hilarious time with the relay races, the host wouldn't insist on dancing. But all four felt that the time-table was important so there would always be a new idea on tap, in case things bogged down.

Big Time, Saturday Night

The first doorbell-ring on Saturday night came at 8:15, when the host-and-hostess foursome were finishing "preparations," the boys in the basement, the girls in the kitchen. Peg and Brad raced to the door to greet the early arrivals:

PEG: Hello, folks - glad to see you.

BRAD: Welcome to "Ye Poor Man's Night Club."

SAM: Evening Peg, Hi, Brad.

DOT: Hello. I hope we're not too early. We got a ride with Bud.

PEG: It's never too early. In fact, we need a couple of last-minute helpers. (Peg realized that it was important to make guests feel at home right away. The best way to keep them from feeling awkward would be to get them right into the swing of things.)

BRAD: I'll say we do. Let me have your coat, Sam. I'll put it in the closet. Now come downstairs and help Mark and me with our "atmospheric lighting."

PEG (to Dot): We'll put your coat here in my bedroom, Dot. Then Enid and I are going to commandeer you for K. P. duty.

By the time the next arrivals buzzed the bell the stage was all set. The two hostesses answered the door and, since Dot didn't know the new arrivals, Enid did the honors.

ENID: Dot Devers, I'd like you to meet Debbie Winston and Chris Jones.

DEBBIE and CHRIS: Hello, Dot.

DOT: How do you do. Enid, I'll show Debbie where to put her coat.

PEG: I'll take yours, Chris, then I'll show you to our night club downstairs.

Peg and Chris went downstairs and were soon followed by Dot and Debbie. Enid stayed upstairs to be on hand for the next arrivals.

As soon as the guests started dancing,



Brad excused himself to lend Enid a hand on the Welcoming Committee.

Until all guests had arrived, the host-and-hostess foursome worked in shifts, one shift at the door, the other downstairs.

By pre-arrangement Peg's and Mark's parents, Mr. and Mrs. Wilcox, visited the "Night Club" after all the guests had arrived. Peg and Mark introduced them to all the guests they didn't know. Then, after chatting a few minutes, Mr. and Mrs. Wilcox went back upstairs.

Tabling the Time-Table

The Suitcase Relay Race (See "Boy dates Girl," this issue) was one of the games on Peg's and Brad's entertainment list. Counting on their guests' lively curiosity, they decided it was a good game to start things off. And they were right. They nonchalantly walked into

the "Night Club," each carrying a large valise - and the dancing couples crowded around them with cries of "What's up?" Brad explained the game and the fun was on. The Suitcase Game was such a hit, in fact, that they played it - and various other relay races - for the next hour.

After an hour of games, the gang had just about enough energy left to sit down. Dancing was out, for the time being. So Brad signalled Sam to bring out his guitar. Then came the Murphy twins' skit, followed by Dot's singing.

Dot gave out with a wonderful selection of folk songs and ballads, which she introduced by saying, "I'd like you to know that you're getting real night club entertainment now - ballads are *the* thing in all of the big nightclubs in New York. And I want all of you to sing along with me." So Dot's singing developed into a community song-fest. It was the highlight of the evening - and twice as much fun because it was spontaneous.

Problem People

What made it so easy to whip up this cheerful, congenial party mood? One of the party's "secrets of success" was advance planning; the other was careful handling of "problem people." That's what you might call guests like Sarah, the shrinking violet; Mugsy, who loves to pull a "life-of-the-party" act; and baby-face Quent, the original "wolf-in-sheep's-clothing." Here's how the foursome handled their "problems."

The Problem of Sarah: When Enid ushered Sarah downstairs, she saw that Sarah's date, Hal, was already dancing with Penny. Sarah started walking towards a chair to sit down.

The Easy Way Out: To let Sarah "sit out" a few dances until her date realized she was there, or to march Sarah right over to her date, thus embarrassing all three - Sarah, Hal, and Penny.

The Smart Way: Enid chatted with Sarah a moment until she could give Mark the high sign. He came over, asked Sarah to dance, and caught Brad's eye during the dance. When it ended, Brad took over. By the end of that dance, Hal realized that his date was getting along very nicely without him, so his interest revived and he claimed her himself.

The Problem of Mugsy: During the entertainment, Mugsy pulled his usual trick of trying to steal the limelight: he made wisecracks, tried to embarrass the performers, and told private jokes to his neighbors.

The Easy Way Out: Brad, who was emceeing, felt an urge to "Stop him cold" with a wisecrack.

The Smart Way: Instead, Brad took Mugsy aside and suggested: "Say, Mugsy, I've done so much introducing
(Continued on page 11)

Connie Kahn, U.N. hostess, talks to Marine Pfc. Orris, of Honor Guard

U. N. DELEGATES call their pretty twenty-two-year-old hostess, Connie Kahn, the "mascot of the U. N." When the U. N. Security Council first held its meetings at Hunter College in New York City, this pert, dark-eyed gal got the job of hostess. Connie isn't a senator's daughter and she didn't have "pull." She graduated from New Utrecht High School in Brooklyn, then attended Brooklyn College. Shortly after graduation from B. C., she visited the U. N. personnel office — and landed her present job!

Connie says that eight months as hostess to the U. N. has been "like going on a trip around the world and still staying in New York."

We found Connie at the headquarters for the Committees of the U. N. General Assembly at Lake Success, N. Y. It was easy to see that this building was headquarters for an international organization. Even the "Keep Off the Grass" signs were printed in French as well as English. The girls at the information desk in the building speak several languages.

In Conference

Connie met us outside Conference Room I, where a committee was meeting. "Come on in," she said, guiding us past the guard at the door. We entered a large room. Delegates were seated around a large oval table in the middle of the room.

"A representative of the United Kingdom is speaking now," said Connie. "The people seated across the room are the press. To our left are the seats for the public. We're sitting in the section reserved for the secretariat. The secretariat, you know, includes just about everyone who is connected with the U. N. but who isn't a delegate."

"Do you attend many meetings like this?" we asked.

"Oh, yes," smiled Connie, "that's my job. At every U. N. meeting there is a hostess to seat newcomers or to deliver messages to delegates during the meeting. Since there are so many committee meetings going on at the same time now, I'm no longer the only hostess. There are six or seven."

Connie listened as another delegate started to speak. Then she said, "That's U. S. Senator Austin. I recognize most of the delegates now by the sound of their voices. I've talked to many of them."

We wanted to know what Connie's experience as a U. N. hostess had taught her.

"The most important thing I've learned as hostess is how to meet peo-



Official U.N. Photo (Dept. of Public Inf.)

"U. N. Mascot"

ple," Connie said seriously. "I used to be so shy I couldn't even make a speech in class. After eight months here I'm a completely different person. I don't think *anyone* could faze me now. I could talk to Mrs. Truman as easily as I talk to a neighbor!"

Connie smiled. "My younger brother kids me about it. When I come home and say casually that Mrs. Roosevelt asked me to do this or that, he nearly explodes because I'm *not* excited. But 'being calm,' as I call it, doesn't mean that I'm not thrilled inside to talk to people who are important. It's just that I've seen them in their daily lives. They're people doing their jobs — like the rest of us."

"Do you have to be particularly tactful with the delegates?"

"Well," Connie laughed, "once I had to deliver a message to a delegate who had fallen asleep. But — seriously — I've also learned that, as hostess, I must adjust myself to different people. For instance, I'm naturally friendly, as I think most American girls are. But in some countries our sort of friendliness isn't considered proper. When I see an English delegate, I try to be more dignified. But if I were that dignified with an American, he'd call me a snob!"

"Is it difficult to get along with delegates whose language you can't speak?" we asked.

Connie nodded. "Most of the delegates can speak a little English. But tell the high school students that, with international organizations in the world, languages *are* important. If they think of languages as something they can use,

or as an aid to their earning a living, then high school English, French, Spanish, etc. won't seem dull.

"The official languages at the U. N. are English and French," Connie explained. "In meetings, after a delegate speaks in English, one of the interpreters reads the speech back in French and vice versa."

"What happens when a Russian speaks?"

Connie laughed. "Mr. Saskin, the Russian delegate, is speaking Russian now. He gives his speech with gestures to a group of people who don't know what he's saying. When he finishes, his speech is translated into English and then into French."

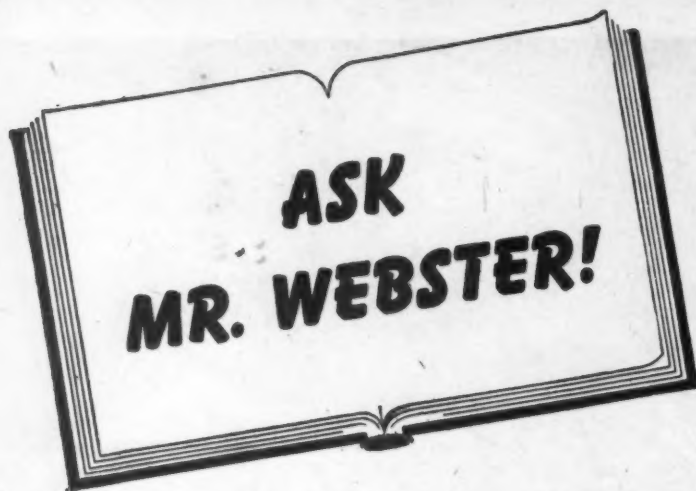
Simultaneous Translation

"But the new simultaneous translation system is much quicker," Connie went on. "It's being used in the committee room next to this. The translators sit in closed compartments and listen to the speaker through earphones. While listening, they translate his speech into a microphone. Each delegate also wears earphones. He may tune into whichever translation he wishes *while* the original speech is going on."

"Do you keep up with the subjects discussed in the various committees?"

"Yes," said Connie, "I've always been interested in international affairs. Now more than ever. And when I tell my grandchildren about being hostess to the U. N., I'll probably be just as thrilled about the job as I am now!"

— MAC CULLEN



WORDS — words — words. Sometimes they give you a bad case of *questionitis*. Should you capitalize seasons of the year? Which is correct, *Autumn* or *autumn*?

How do you pronounce *automobile*? What's the plural of *mosquito*? Does *five* come under the heading of slang or is it an accepted, self-respecting member of the English language?

Yesterday your aunt called your kid cousin *obstreperous*. What did she mean by that? And she said that you had remarkable *savoir-faire*. Was she complimenting you or not?

What's a synonym for the word *ghost*?

If you don't know the answers to the above, you'd better ask Mr. Webster — or some other *lexicographer*. (We won't make you look up that one; it means *author of a dictionary*.)

For Daily Use

The lowest form of dictionary life is the tiny, pocket-sized dictionary. Most of these small editions list synonyms only — not definitions. Consequently, they're of little practical use. (If you look up *obstreperous* and find vociferous, you're right back where you started!)

At the other extreme is the twenty-pound *unabridged* dictionary. It contains exhaustive information about every word in the English language — too much information for ready reference and everyday use.

The happy medium between these two extremes is an *abridged* (shortened) dictionary. The most popular dictionary of this type is the *Webster-Merriam Collegiate*, which is used as the basis for this article.

What's in a Word?

Let's take those questions above and see what answers Mr. Webster provides.

The *thumb index* and the *guide words* are the scouts that help you track down

words in the "vocabulary," which is the main part of the dictionary. Locate the "A" notch in the *thumb index*, then turn the pages of the "A" section. Watch the *guide words* printed in heavy type at the top of the pages. The word at the top of the left-hand column is the *first word* on that page; the right-hand word is the *last word* on that page. *Autumn* and *automobile* are both on the page headed *autohypnosis* and *avenge*.

Mr. Webster answers your first question by showing that *autumn* is not capitalized. In the other column on that page you find *automobile*. (Be sure you're looking at the *noun*, not the adjective.) But — in parentheses directly following the word — there are *four* pronunciations! In such a case, the first pronunciation is the preferred one.

The lines, dots, and curlicues over each vowel are called *diacritical markings*. Check them with the key at the bottom of the page. There you'll find familiar words demonstrating each vowel sound. But what if you can't see the difference between:

ô in *old* and the ô in *orb*.

Check further with the "Guide to Pronunciation" in the front of the book. There you'll find:

"ô, as in *old*, *nôte*, *bold*" and "ô, as in *lôrd* and *ôrdain*. Clearly, the ô is a long "oh" and ô has a shorter sound, closer to "all."

The accents, too, are important in pronunciation, particularly in a word like *automobile* where there are several syllables that might be accented. The darker accent mark denotes the primary (or heavier) accent; the lighter one shows the secondary accent.

Now for the plural of *mosquito*. You've scribbled it so many times that by now both *mosquitos* and *mosquitoes* look wrong. Under *mosquito*, you find: "pl.-TOES (-toz)." Well, that settles that!

Your first attempt to find *five* will probably prove irritating. "It's just not

there!" you'll say, after you've looked for it in the vocabulary.

But you'll eat those words if you check the Table of Contents. Find the heading, "New Words Section"; there you'll find *five* listed. After the definition, incidentally, you'll find the notation "*Slang*" — and that answers your question.

Glance through this "New Words Section." Note that most of the words are classified as *Radio*, *Mil.*, *Chem.*, *Elec.*, *Theat.*, *Slang*, *Colloq.*, etc. These notations indicate the origins of the words and their present standing in the language. (You'll find similar notations throughout the dictionary proper.) If any of the abbreviations confuse you, refer to the abbreviations list in the front of the book.

Where Did It Come From?

A more accurate description of the origin of words is usually given in brackets, preceding the definition of the word. (If it's omitted, the origin is uncertain.) *Obstreperous* is defined as "uncontrollably noisy; clamorous; unruly." But *why* does it mean that?

According to the information in brackets, *obstreperous* comes from the Latin verb *obstreperere*, which means "to make a noise at." By noting the origins of words you'll help yourself to remember their present meanings.

Your aunt's comment about your having *savoir-faire* may have been Greek to you. But when you consult Mr. Webster you'll find that it's French. It means that you have "social ease and grace."

When a foreign phrase is listed in the "Vocabulary" section of the dictionary, it's an accepted addition to our own language. Less frequently used foreign terms are listed in a special section of the Appendix in the back of the dictionary.

There are eleven of these Appendixes in *Webster's Collegiate*, ranging from a vocabulary for rhyming to a list of proofreader's marks. Don't overlook them. Never pass up valuable information that's at your fingertips!

Shades of Meaning

Not only does Mr. Webster give you six synonyms for *ghost*. He also defines each one in relation to the others. Read these definitions carefully. No matter how similar two words may be, they're never identical. The ability to use the *right* word is the mark of a well-educated person.

You'll also see that *ghost* itself has five different definitions. Read *all* of the definitions in order to find which one applies to the sentence you have in mind. The dictionary offers you a treasure chest of knowledge. Take advantage of it. Ask Mr. Webster!

The Star System



By Jean Fairbanks Merrill

DO you remember Director Edgar Ulmer's comment on Hollywood's acting? ("Your Money's Worth at the Movies," Dec 2 issue.) He said: "There are no actors in motion pictures. There are personalities."

Mr. Ulmer described, in a nutshell, the basis of Hollywood's star system.

The star system operates on the principle that the public goes to see Van Johnson as Van Johnson; that moviegoers don't care what sort of costume he wears or what role he is supposed to enact—all they want is more of Van Johnson's smile and boyish charm.

Because the star system has had such tremendous success, most film producers look for a story that fits the personality of one of their stars. After buying a script, they call in writing experts to "tailor" the script further so that it exactly fits the star whom they have in mind. With a good script-tailoring job, almost no acting is required of a star. He merely speaks his lines and smiles or frowns at points designated by the director.

"Personality" Test

Perhaps you resent having anyone say your favorite is *not* an actor, but only a personality. Here's a "personality test" for your favorite star. If you say, "Let's go downtown and see the Humphrey Bogart picture," the chances are that you're thinking of H. B. as a *personality*. You don't care whether the film is melodrama or romance or whether reports say that the plot is good or bad, or whether the film has a good supporting cast. All you're interested in is Bogart's personality.

Or here's another test. In describing a film to a friend, have you ever said: "And then Clark Gable shouts at her. Garson slaps him in the face, and Gable walks out slamming the door." Such descriptions prove that you don't remember—and don't care whether Clark Gable was supposed to be Speed Harrison or Bill Smith. The only acting you saw was the "Clark Gable act."

A star's top-billing days are relatively short. The average star can figure on about seven years of popularity, and then comes the decline into obscurity. If our stars were "actors," this would be less likely to happen. It is not true of other arts, such as writing, painting,

or composing music. If a writer is good and establishes his ability, he can count on the public to be interested in his work for twenty or thirty years. On the stage Helen Hayes and Katharine Cornell have been big names for a long time and will probably retain their prestige for some time to come. Both of them are actresses. But when personality, instead of acting ability, is the standard, public taste is fickle.

The big box-office favorites ten years ago were: Shirley Temple, Clark Gable, Fred Astaire, Ginger Rogers, Robert Taylor, Joe E. Brown, Joan Crawford, Dick Powell, Claudette Colbert, Jeanette MacDonald, and Gary Cooper. Of these 1936 favorites not one made the Gallup Poll's list of 1946 favorites.

Actors and Actresses

While the star system dominates our films, it is unfair to say that there is no acting on the screen. Some stars take their careers seriously and demand roles that are more than a "display case" for their looks. They want more than a swift, easy ride to fame.

If you think of Ingrid Bergman's pictures, you'll recall several very different characterizations. You may recall Bergman as a Spanish girl in *For Whom the Bell Tolls*, as a psychiatrist in *Spellbound*, as a nun in *The Bells of St. Mary's*, or as an adventuress in *Saratoga Trunk*. Spencer Tracy is another star who has shown acting ability by numerous characterizations. So has Laurence Olivier. Make up your own list of actors and actresses. You'll probably be surprised at the small number of stars you remember in a variety of roles.

What Is "Good Acting?"

A shrewd director once shouted at a star who was gesticulating pointlessly before the camera: "Don't act. Think!" That director understood what good acting is. It begins in an actor's mind. An actor understands the character he is trying to create before he can translate that character's thoughts into actions.



When an actor has "thought out" his role and begins to act it, he remembers this rule: *Good acting is natural acting; but good acting is not acting natural.* "Acting natural" is what the *personality* star relies upon. "Natural acting" is an art that requires practice and skill.

In addition to thinking the role he is enacting, an actor must deliver his lines clearly, have a sense of timing, and remember that he's only part of the story, not the whole show. He doesn't try to "steal the show" from others in the cast; nor does he overact with exaggerated gestures and grimaces.

While the individual members of the cast are mainly responsible for the acting in a film, the director must see that the film is well cast. He should avoid type (or personality) casting, and select actors for minor roles as carefully as those for the major parts.

Scenario writers must provide interesting dialogue for a script. "Bad lines" can ruin any actor's chances of achieving a worthwhile characterization. Script writers must also see that there is sufficient dramatic build-up in a script to make a character's actions believable. Make-up and costume experts, by their contribution, help an actor to look and feel his part.

But from here on, it's all the actor's show. Or it's a personality parade. Can you tell the difference?

(This is the fifth article in a series on "How to Judge Motion Pictures.")

Correctly Speaking

LAST time we spoke of the kinds of pronunciation errors that are caused by adding sounds that don't exist in the original word. Pronunciation can be difficult at times even if you pronounce *all* the sounds in the word. When you add sounds that aren't there, then you really have something!

Here are a few more pronunciations to avoid:

Never Say	You Should Say
drawing	drawing (no r in the middle)
lawr	law (no r)
fermiliar	familiar
innercent	innocent (no r)
potaters or pertaters	potatoes (no r)
asparagras or aspar-rowgras	asparagus (no grass and no sparrows)
sawr	saw (no r)
winder	window (no r)
yaller	yellow (no r, rhyme it with jello)
closet	close (no t)
attackted	attacked (no t)
onct	once (no t)

Another type of pronunciation error comes about as a result of what we like to call the "switcheroo." This consists in substituting one sound for another similar sound or in switching the position of letters in a word.

Are you a sound-switcher?

The "R" Switch

Never Say	You Should Say
hunderd	hundred

southren

pattren

modren

pertection

southern (pronounced like the er in maker)
pattern (see southern)
modern (see southern)
protection

The word *veteran* is probably the most frequently mispronounced word in our language today. The word is pronounced VET-er-an (three syllables). It is incorrect to say *vetren* or *veterm*.

Other Switches

Never Say	You Should Say
cramberry	cranberry (no m)
samwich	sandwich
tremenjous	tremendous (no f)
rinsh, rinch, rench	rinse (rins)
licorish, licwitch, licritch	licorice (say lik-o-ris)
excape	escape (no x)
ast, axed	ask (no x, no t)

The other night over the radio we heard Roy Rogers, our favorite singing cowboy star, say something about *presspiration*.

Some Roy Rogers fans believe that Roy can do no wrong. We agree — but only when he's riding his horse, Trigger. When Roy says *presspiration*, that's a horse of another color!

What Roy meant to say (we fervently — not fervently — hope!) was *perspiration*.

Being Rogers fans ourselves, we don't like to see our hero in the doghouse. But he'll have to do better than *presspiration*. It's a fairly common mispronunciation — but low-brow. Even if you are Roy Rogers you can't get away with it!

What's the Usage?

A FEW indignant letters have reached us asking what is wrong with "*this here boy*" and "*that there girl*."

We blackballed both of these in one of our columns. Here goes for another blackball!

First, all of the experts agree that to say "*this here*" and "*that there*" is low-brow stuff. But even if the experts didn't turn thumbs down on both of these expressions, common sense would tell you they're incorrect. Why?

This boy really means the boy who is *here*!

That girl really means the girl who is *there*!

When you say *this here* and *that there* you're saying the same thing *twice*!

Now what's wrong with these expressions?

1. Somewheres a voice is calling.
2. I says to him, "This won't do."
3. She was dark-complected.
4. You was my pal.

The answers are:

1. Say *somewhere*. There is no such word as *somewheres*.
2. I do nothing of the kind! I listen to what the textbook *says*. And it says that *I says* is wrong. *I said* is correct.
3. No! she was dark-complexioned or she had a dark complexion.
4. But you aren't any more if you say *you was*, when you should say *you were*.

ARE YOU . . . ? ?



... A CLIQUE CHICK

Assembly's not the time or place for indulging in private fete-a-fetes. But Bettie and Lettie are unaware of the speaker — they just don't care!



... A TEN O'CLOCK SCHOLAR

Buzz is an easy guy to hate — He wanders in ten minutes late; Steps on feet, and drops his books; Ignores the "Shush's" and warning looks.



... A TILLIE-THE-TOILER

Tillie's work is never done — She misses out on all the fun Of the assembly show; and all because She's busy studying chemistry laws.

LEARN

To Think Straight

DO YOU remember our discussion of Bob's and Joe's argument in last week's issue? We explained why Joe was off-target when he answered Bob's criticism by taking a "dig" at Bob's hockey team. A straight thinker never fires back with a criticism of "the other fellow" — his friends or teammates. If the criticism is undeserved, he aims straight and defends himself.

But a straight thinker does more than aim straight in his own speech. He learns to recognize unfair criticism and muddled thinking in other people. He reads the statements of other people in newspapers and magazines with an "eagle eye"; he listens to statements made on the radio and in public speeches with a keen ear. He learns to recognize the difference between fair argument and unfair "mud-slinging."

Let's check this example:



HOW'S THAT AGAIN?

By SLIM SYNTAX

What's wrong with this sentence:
"He extra did it."

Arlene J., Mount Vernon, Va.

Everything is wrong here. *Extra* means "something additional, more than is required." We speak of *extra* precautions, an *extra* portion of ice-cream.

There is no authority for the use of *extra* in the sentence you quote, where it means, I think, *purposely*.

• • •

Will you please tell us which is correct? (1) He went in the game. (2) He went into the game.

Joan McPherson

Wayne City (Ill.) Com. H. S.

Number 2 is the correct one. Use *into* when you want to show movement *toward something*. Examples:

1. He walked into the house.

2. He put the book into the drawer.

Use *in* when you want to convey the idea of motion or rest inside something. Examples:

1. He walked in the room. (He is in the room and walking around in the room.)

2. The book is in the desk. (It's resting there.)

Recently movie actor Robert Montgomery criticized the motion picture industry. He made the statement in public that the motion picture industry didn't try to produce well-written and well-acted movies.

A spokesman for the motion picture industry retorted with a criticism of Robert Montgomery. What he said meant: "The movie industry provides you with a living. What right have you to criticize it?"

Do you see why the movie industry's spokesman was off-target?

If his answer aimed straight at the criticism, the movie industry's spokesmen would have named examples of well-written and well-acted movies which have been produced. Instead, he fired back with a criticism of Montgomery. The result was that Robert Montgomery's criticism of the movie industry was not answered; the movie industry was not defended.

Keep your eyes and ears open. Learn to recognize muddled thinking in others. Be a straight thinker yourself.

Would you please explain the use of the words "enduring" and "torture" in the following sentences:

"The father inspired his son by telling him stories of *enduring torture* without a plea for mercy."

At first sight "enduring" appears to be a participle modifying the noun "torture." However, upon further reading, "enduring" is by far the more important word of the two and seems to be a noun after all. If "enduring" is a gerund, how is "torture" used?

R. M. K., Syndbury (Mass.) School

Enduring here is a noun participle, object of the preposition *of*. *Torture* is a noun, object of the participle *enduring*.

• • •

Is it wrong as far as grammar goes to say "The flowers *smell* heavenly?"

Is "Six and four *are* ten" or "Six and four *is* ten" correct?

K. T. Swanson

Tacoma, Washington

• • •

1. It's quite correct to say, "The flowers *smell* heavenly." By heavenly, of course, you mean extremely *sweet* or *fragrant*. The experts might argue with us about the use of *heavenly* instead of *sweet* or *fragrant*. But it's a good, colloquial word. It sounds a little flossy and somewhat girlish — but it's not grammatically incorrect. It is, by now, an accepted idiom.

2. We always say "six and four *are* ten," because we consider *six* and *four* a plural subject; hence the verb must be in the plural.

Party Lines

(Continued from page 6)

that I'm developing laryngitis. I'd appreciate it if you'd take over this emceeing job for me for the rest of the program."

The Problem of Quent: During the entertainment, Peg noticed that Quent was giving Agnes the benefit of his wolf-call. Agnes was obviously flattered, but she did seem slightly uncomfortable about it. However, since her date — quiet, retiring Irwin — was just sitting by, saying nothing, Agnes ignored him and responded to Quent.

The Easy Way Out: Peg could have let the three of them stew in their own broth — especially since it was time for her to get busy with the food.

The Smart Way: Instead, Peg walked over to the trio and whispered: "Agnes and Irwin, you're just the people I need to help with the refreshment angle. How about coming to the kitchen with me?" With this, she hauled them off, pointedly ignoring Quent. Later, she saw to it that she kept them together — and away from Quent — by inviting them to share a table with Brad and her.

Goodnight, Ladies

"It's not that I want to eat and run, Peg," Dot said, after the last bottle of pop had been consumed, "but I have a curfew to make tonight."

Dot's announcement led to a general exodus. Within another half-hour, the Welcoming Committee had become a Farewell Committee. In spite of the strenuous evening they had put in, the four of them made a point of saying "Goodnight" as cordially as they had said "Hello":

DEBBIE: Thanks so much for a wonderful evening. I'm sure everyone had as good a time as I did — and that's saying a lot.

PEG: We're glad you enjoyed it. We had fun, too.

CHRIS: Debbie's thanks go double for me. This was a real party!

BRAD: That makes it worth all our planning and working.

MARK: Don't let Brad fool you! It was really a cinch.

CHRIS: In that case, I think you kids ought to "hire out" as professional party planners.

DEBBIE: Peg — you and Mark, please tell your mother and father that we enjoyed the party. Their appearance was so brief —

MARK: Dad says he always enjoys our parties — *provided* he's on another floor! But they'll certainly appreciate your message.

DEBBIE: Okay. See you soon.

CHRIS: Goodnight all!



QUESTIONS AND QUIZZES TO SEE IF YOU'RE "WHIZZES!"

PARTY LINES

Don't let your party lines become tangled with trouble! Solve these problems and you'll know how to keep things running smoothly:

1. Two of your party guests arrive early. You're busy preparing refreshments, so you:

(a) invite them into the kitchen to help you.

(b) usher them into the living room and suggest that they read magazines while you finish your kitchen duties.

(c) tell them that they're "too early" and ask them to come back later.

2. When the boys balk at the idea of your square dance contest, you:

(a) go ahead with the square dances, since the girls favor it.

(b) dare the boys to take over the entertainment themselves.

(c) offer to substitute jitterbugging, guessing games, or relay races.

3. During the evening shy Shirley is deserted by Paul, her date, so you:

(a) ask her to help you serve the refreshments.

(b) take Paul to task for his rudeness.

(c) tell Shirley to "go to work on" one of the other boys.

ASK MR. WEBSTER!

First, examine carefully the Introductory Matter, Vocabulary, and Appendixes in *Webster's Collegiate Dictionary*. Then decide which section would solve each of these problems:

(1) Which is correct, *selfcontrol* or *self-control*?

(2) How would you divide *centennial* if it came near the end of a line?

(3) How do British spelling rules differ from American ones?

(4) What's the difference between the *a* in *ale* and the *a* in *care*?

(5) How do you pronounce *Querétaro*, a town in Mexico?

(6) What's the meaning of the name *Felix*?

(7) How did the phrase *fifth column* originate?

(8) What words rhyme with *germ*?

(9) What does *s'il vous plait* mean?

VERBAL RELATIONS

Each word in Column I is a descendant of a word in Column II. You'll have

to check the dictionary to see exactly how they're related; but can you match them up by guesswork?

Column I

1. cloud
2. engine
3. journal
4. eccentric
5. marble
6. thrill

Column II

- a. ingignere (Latin)
- b. ekkentos (Greek)
- c. clud (Anglo-Saxon)
- d. thirlen (Middle Eng.)
- e. diurnal (Latin)
- f. marmaros (Greek)

THE STAR SYSTEM

In Group I are actors and actresses who have avoided being "typed" by the star system. Match them with the proper roles, described in Group II; and try to remember which pictures were the vehicles for each role.

Group I

Claude Rains Robert Montgomery
Dana Andrews Jennifer Jones
Dorothy McGuire Laurence Olivier

Group II

(a) mature P-T Boat commander, easy-going prizefighter, a psycho-neurotic.

(b) deaf-mute, disillusioned war widow, naive young wife.

(c) fatherly Roman emporer, ruthless Nazi agent, vain musical composer.

(d) strong English king, bitter "Heathcliffe," haunted widower.

(e) religious French peasant, Cockney plumber's niece, warm-hearted American girl.

(f) shrewd detective, happy-go-lucky reporter, corporal who rises to crisis.



ARE YOU an inventor — of abbreviations? If so, you've probably had difficulty deciphering your notes a few days later! There are certain standard business abbreviations which are used by all business people. They save time, space, and effort — if you know them. If you don't, you may find yourself in the same boat as Murray Wilson, who has just received a letter from a friend.

MURRAY: Well, for Pete's sake —

MRS. WILSON: What's wrong, Murray?

MURRAY: This letter from Alex Barnard. He's written the whole thing in abbreviations! Just take a look:

Dear Murray,

I know it has been *wks.* — or maybe *mos.* — since you've *recd.* a letter from me. My new job keeps me on the jump.

As you know, I'm working as a *stk.*

clk. in Dobler's Menswear Shop. As you've probably guessed, I've learned something about abbreviations. We use them for all our paperwork — *invs.*, *invt.s.*, *rects.*, *memos.*, *etc.* Of course, I'm not using them here in a strict business sense but — well, hope you can find *gr.* way through them. If not, *cf. Webster's Collegiate Dictionary*, p. 1175 ff.

I like my job and one of the "added attractions" is being able to buy shirts, ties, and socks *whlse.* I get a *dis.* of *approx.* 15 p. c. on everything. And, believe me, we have good *mdse.* (N. B. *encs.* — several of our recent *advt.s.*) Before you pounce on me for white shirts, let me warn you that our *sup.* is *ltd.* — the *shtg.* has hit us, too. We might be able to make *shtpt.* in the *nr. fut.*, but I can't give you a *gu.* on it.

I may take you up on *gr.* standing invitation soon. I've saved a considerable *amt.* of money on clothes, so I have *ext.* cash for *misc. exp.* Hope to see you soon. I'd like to talk to you *in re* my ambitious to become *asst. mgr.*

wks. — weeks.

mos. — months.

recd. — received.

stk. — stock.

clk. — clerk.

invs. — invoices.

invt.s. — inventories.

rects. — receipts.

memos. — memoranda.

etc. — (Latin, *et cetera*) — and so forth.

gr. — your.

cf. — (Latin, *conferre*) — compare.

p. — page.

ff. — and following pages.

whlse. — wholesale.

dis. (or *disc.*) — discount.

approx. — approximately.

p. c. — per cent.

mdse. — merchandise.

N. B. (Latin, *nota bene*) — note well.

encs. — enclosures.

advt.s. — advertisements.

sup. — supply.

ltd. — limited.

shtg. — shortage.

shtpt. — shipment.

nr. fut. — near future.

gu. — guarantee.

amt. — amount.

ext. — extra.

misc. — miscellaneous.

exp. — expenses.

in re (Latin) — concerning.

asst. mgr. — assistant manager.

*his name is McGregor
but they all call him
Sailor*

★ It's that way in the Navy—every enlisted man is known as "Sailor." But when it's necessary to identify *this* sailor from all other sailors, he's addressed by his own name—McGregor.

Sometimes, in business, it's the other way around. Many products—such as cameras, refrigerators and vacuum bottles—are carelessly called by the name of the best-known *brand*.

Take the vacuum-insulated bottle, for instance. Once in a while someone may refer to all vacuum bottles as "Thermos." It's a fact, however, that *only one brand* of vacuum-insulated products (manufactured by The American Thermos Bottle Company) may rightfully be referred to by the registered trade name "Thermos." (And since it's a brand name—a coined word—it's always spelled with a capital T.)

This forty-year-old trade mark is a name you know and can trust as representing the finest brand of vacuum ware.



THE AMERICAN THERMOS BOTTLE COMPANY, NORWICH, CONNECTICUT

Thermos Bottle Co., Ltd., Toronto

Thermos Limited, London



THERMOS

TRADE MARK REG. U.S. PAT. OFFICE

**THE NAME OF THE LEADING BRAND
OF VACUUM-INSULATED PRODUCTS**

THE MARCH OF

Big Four Peace Talks, Move Forward Slowly

What Happened: The Foreign Ministers of the Big Four may have many fine personal attributes. But speed is definitely not one of them. These peace-makers have been meeting at the Waldorf-Astoria Hotel in New York since November 4. Their job was to draw up the final peace treaties with Italy, Romania, Bulgaria, Hungary and Finland — then tackle the issue of what to do with defeated Germany.

First on the order of business was Italy. And that's where they were stymied. The stumbling block was Trieste. What kind of regime would govern the Free Territory of this strategic city on the Adriatic? The United States and Britain wanted the Free Territory to be ruled by a governor responsible to the U.N. Security Council. Russia wanted the governor to be responsible to a local legislature. It all boiled down to how much power the governor was to have.

After three weeks of debate, the deadlock was broken. The Big Four agreed in principle that the governor should not interfere in the daily workings of the Trieste police, that he should be the final authority to determine when an emergency exists, and that when such an emergency was declared by him he should have control of the police.

At this point, however, another rift developed. Russia demanded that a specific date be set for the withdrawal of American and British troops from the Free Territory. U. S. Secretary of State James Byrnes and British Foreign Secretary Ernest Bevin maintained that this could not be done until Trieste had an established regime, and until the Security Council, responsible for the regime, was satisfied that troops were no longer required.

What's Behind It: Apparently the Big Four Foreign Ministers are in no mood to be rushed. There is still a great deal of "unfinished business" to be settled. Trieste is only one "clause" in the Italian treaty. Still to be ironed out is the final boundary between Yugoslavia and Italy. Then there are the peace treaties with the other four former Axis satellite countries. Finally, there is the issue of Germany.

The United States, Britain and Russia are agreed on the necessity of establishing a central political and economic administration for all of the Reich. (France is opposed to the unification unless the Ruhr is placed under international control.) But Russia and the Anglo-American powers disagree on the kind of central regime that ought to be set up for Germany. Each side fears that a centralized Germany may become the ally of the opposing side.

Elections in Romania

What Happened: The "ins" are still in and the "outs" are still out, as a result of the recent elections in Romania. And no one is the least bit surprised. As in all countries dominated by Soviet Russia, the Communist-led government bloc, which in Romania calls itself "The National Democratic Front," won a "sweeping victory." Official re-

Romania's internal affairs. This "intervention," of course, is based on the Yalta and Moscow Agreements of 1945. Under these agreements the Big Three (U. S., Britain, Russia) are obligated to see that the Romanians are assured free elections and a broad democratic government.

"Truth in History"

What Happened: The "man who wasn't there" dominated the opening of the first general conference of the United Nations Educational, Scientific and Cultural Organization (UNESCO) in Paris. The conspicuous absentee was the delegate from Russia. Every speaker at the opening session expressed his regret that on the "roll call" Russia was not represented among the more than forty countries.

Georges Bidault, Provisional President of France, delivered the welcoming address amid colorful ceremonies. The conference then proceeded to take up the world's cultural problems.

What's Behind It: Topmost on the list of these problems is a "re-examination of textbooks from which the children of the world learn history." As Archibald MacLeish, acting head of the U. S. delegation, put it, "We must see if we can find the final common denominator of truth in history."

Coal Strike Goes to Court

What Happened: The Stars and Stripes — symbol of Government operation — waved bravely over the soft-coal mines of the nation. But the mines themselves were deserted. The 400,000 members of the United Mine Workers Union had walked out when their leader, John L. Lewis, notified them that their contract with the U. S. Government was terminated — effective at midnight, November 20. For this action, Lewis faced a possible jail sentence.

Through the Department of the Interior, the Government had been operating the mines since last May. It seized the mines after a 59-day strike, which came when Lewis and the mine owners could not come to terms on a new contract. After the seizure, Secretary of the Interior Julius A. Krug signed a contract with the UMW granting their chief demands. The present controversy began last October, when



turns indicate a nationwide majority for the government of 60 to 70 per cent.

What's Behind It: The two governments which are not impressed with the results of the Romanian "elections" are the United States and Britain. Since May 27, both of them had sent four protest notes to the Romanian government. They complained about the suppression of civil liberties and unfair pre-election measures. These protests were rejected by the Bucharest government, which in turn accused the United States and Britain of intervening in

EVENTS

Lewis charged the Government with violating vacation and welfare clauses in the contract. When he asked that a new agreement be negotiated, Secretary Krug contended that the May 20 contract was binding as long as the Government operated the mines.

Despite Secretary Krug's stand, conferences were held. Lewis asked for a forty-hour week for his miners, instead of the present fifty-four-hour week—but at the present wage levels. Secretary Krug asked for a sixty-day truce—during which the mine owners and the union could negotiate—with a view to returning the mines to private operation. Mr. Lewis refused, charging that the Government was not justified in bringing the operators into the dispute. He served notice that the contract would end on November 20, in line with the termination provisions in the union-Government contract.

Taking up the challenge, the Government went to the courts. It obtained

a temporary injunction against the union leader from Justice T. Alan Goldsborough, of the U. S. District Court for the District of Columbia. The court ordered Lewis to withdraw his notice cancelling the contract. When Lewis defied the court order, Judge Goldsborough ordered Lewis to appear in court on November 25 to show cause why he should not be cited for contempt of court. Unless Lewis could clear himself of the charge by asking the miners to return to work he was scheduled to go on trial. Goldsborough had ordered Lewis to stand trial on November 27.

In the meantime, the coal stoppage was halting production in many basic industries. (See map below.) There was the possibility that 25,000,000 U. S. workers would become idle. The Solid Fuels Administration estimated that existing soft-coal supplies would be gone by mid-December.

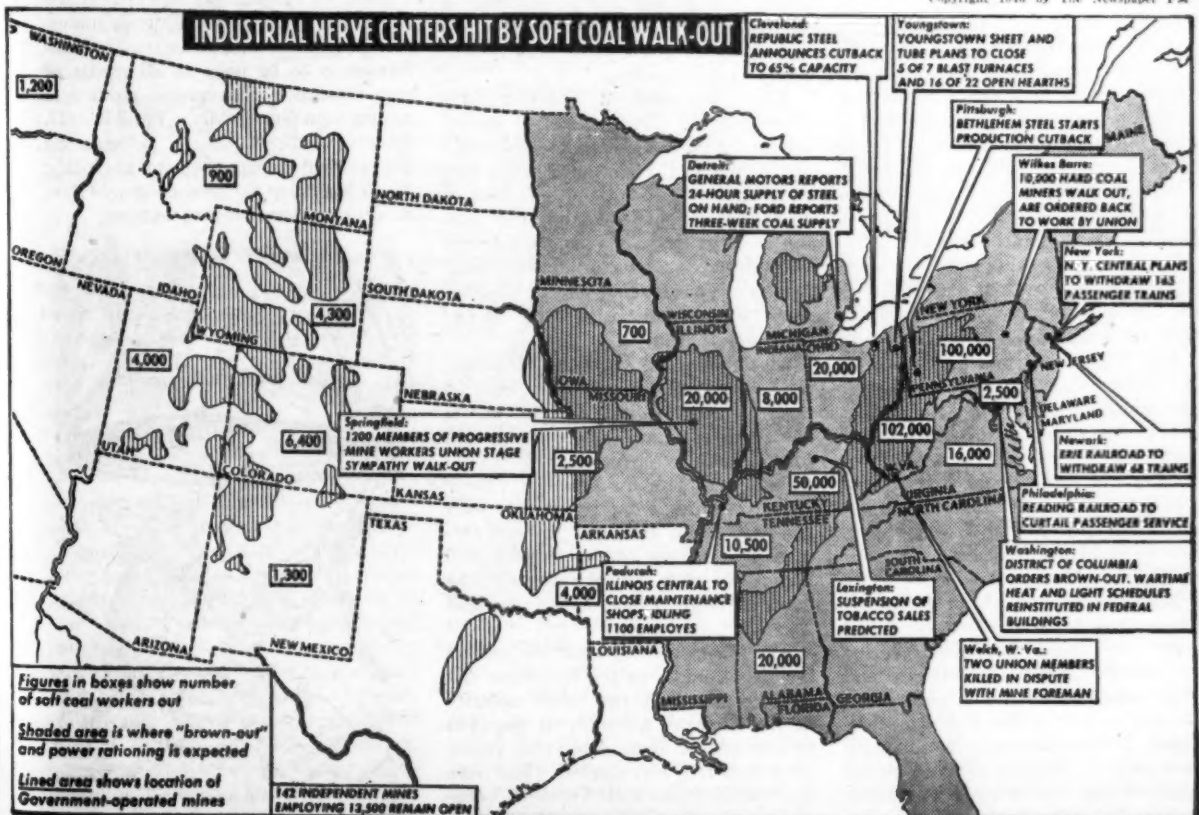
What's Behind It: The Government

is attempting to prosecute Mr. Lewis under the terms of the War Labor Disputes (Smith-Connally) Act of 1943. This forbids strikes against the Government, and provides criminal penalties for union leaders who instigate, promote, or encourage such strikes. Lewis contends that he did not violate the law. He argues that the walkout was not a "strike." The miners were following their traditional policy of "No contract, no work," and Mr. Lewis had told them to leave the pits.

The present dispute will be a test of the Act. Another court fight is possible over the Government's attempt to use a court injunction to prevent a strike. The Norris-La Guardia Act of 1932 forbids Federal courts from issuing injunctions in labor disputes. But the Justice Department contends that the Act applied only to private employers, and not to the Government. Both the American Federation of Labor and the Congress of Industrial Organizations have criticized the Government for using the injunction weapon.

In addition to starting a major court fight, the Lewis-Government dispute will spur the 80th Congress to find new ways of dealing with strikes in basic industries that dislocate the nation's economy.

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Senate to Challenge Bilbo

What Happened: The right of Senator Theodore G. Bilbo, Democrat of Mississippi, to take his seat in the Senate may be challenged. The Republican Steering committee was preparing three charges to test the Senator's fitness to take his place in the 80th Congress, which meets January 3.

One charge is that Senator Bilbo incited the white population of his state "to commit acts of violence and intimidation against Negro voters" in the Mississippi primary campaign. The second charge is that Senator Bilbo accepted improper campaign contributions from war contractors. The Senate War Investigating Committee is already inquiring into charges that in 1942 the Senator is alleged to have accepted \$33,750 in "fees" from war contractors on two Army air fields in Mississippi.

The third charge is that Senator Bilbo's admission that he is an active member of the Ku Klux Klan disqualifies him from defending the democratic Government of the United States, as required by the Constitution.

This week, the Senate Campaign Expenditures Committee began taking evidence on complaints that Senator Bilbo's election was "tainted with fraud, duress, and illegality." The complaints were made by 50 Mississippi voters.

Senator Bilbo has promised a fight to the finish to retain his seat.

What's Behind It: According to Article I, Section 5, of the Constitution, each branch of Congress has the power to "be the judge of the elections, returns, and qualifications of its own members." A majority vote can bar a senator from taking the oath of office. A two-thirds vote is needed to expel a member.

It is nearly 20 years since a United States Senator-elect had his right to take the oath of office challenged. In 1928, the Senate voted to exclude Frank L. Smith. In 1929 it barred William S. Vare from office. Both were charged with spending more than the proper limit in the primary campaigns.

Victor Berger of Wisconsin, who was the first Socialist elected to Congress (1910), was barred from taking his seat in the House after World War I. Because he had preached pacifism during the war, House members voted to exclude him on grounds of disloyalty. He was also tried in court and found guilty. The Supreme Court reversed the decision in 1921, however, and Berger was re-elected two years later. He was seated without being challenged. If this precedent is followed, the voters of Mississippi could return Senator Bilbo even if his fellow Senators expelled him.

United Nations News

PUBLISHED IN THE INTERESTS OF A BETTER WORLD



United Nations seal



YOUNGEST U. N. CORRESPONDENT.

A 16-year-old reporter from Port Byron, N. Y. (pop. 961), "scooped" the world press at the General Assembly. He is Jimmy Bright (shown with Benjamin Cohen of Chile, Assistant Secretary of the U. N.). In one afternoon, he secured five "exclusive" stories for his home paper.

The "City of Brotherly Love" — none other than Philadelphia — may become the world capital of the United Nations. The word "may" in the preceding sentence should be heavily underscored. There is at present still no certainty as to which site will finally be chosen as U.N.'s home. But Philadelphia is definitely in the running.

The site-searching sub-committee (composed of 14 members, 2 special advisers and 9 Secretariat employees) spent two and a half days inspecting Philadelphia's \$17,000,000 gift offer of twelve square miles of land. The committee's verdict was a unanimous and enthusiastic "very nice, indeed." Members told reporters that the city's friendliness and sincerity made them all feel very much "at home."

Meanwhile, at Flushing Meadows, the General Assembly held its "election day." Three candidates had to be chosen to succeed Mexico, Egypt and the Netherlands on the Security Council, effective January 1, 1947. (These three countries were chosen for only one-year terms. Hereafter, all non-permanent members of the Council will hold their seats for two years.) The winners were Colombia, Syria and Belgium.

The other balloting dealt with filling the six vacancies on the Economic and Social Council. A two-thirds majority of the General Assembly is required to win one of these three-year terms. Four countries were elected. They were the United States with 51 votes, Venezuela with 46, New Zealand with 44,

and Lebanon with 41. Two more countries are still to be elected.

The big news of the week, however, was Russia's acceptance of the American proposal that all the members of the U.N. report on the location and number of their troops in foreign countries. She did not agree to disclose the size of her military forces at home.

Foreign Secretary Bevin then announced that the proposal was also acceptable to Britain — but on condition that it be included in a plan for general disarmament and for the establishment of an international police force. He urged the United Nations to begin immediately to devise a worldwide disarmament plan that would cement the peace "for hundreds of years to come."

Unanimously, 41 to 0, the Assembly's Social, Humanitarian and Cultural Committee passed an important Philippine resolution. This resolution requested the United Nations to sponsor, before the end of 1947, an international conference on freedom of information. Its purpose is to promote worldwide understanding, peace and security. The conference is to be open to all media of communication: the press, radio and motion pictures. Mrs. Franklin D. Roosevelt, the American delegate on the committee, expressed the hope that the information conference would "remove suspicions" among nations.



Hutton in Philadelphia Inquirer

"Proclaim It Here . . ."



The Affair at the Inn

By Charles J. Finger

PHILO, the innkeeper, was in an overwrought mood. He was worried, although his aspect was outwardly calm. He was snappish, too. Yet he was a man worthy enough when things were going well, and one not without lightness and humor, and a measure of good nature was in his composition. But the keeping of an inn is a trying business at the best of times, the more so when an unexpected press of people comes, and when demands are made without thought and without courtesy, and when guests, because of the money they pay, make of a host a safety valve for their own ill humors.

Not only the inn, but the town itself was crowded; so much that a laden camel, or an ass with its bales, or slaves with a palanquin could with difficulty pass down the narrow cobblestone lanes which were streets. Even the wide place at the fountain, where Philo loved to sit, half-dreaming of an afternoon, while he dabbled his fingers in the water and watched the pigeons — even that place was noisy, what with Phoenicians and Syrians, with Arabs and Byzantines and Greeks, many of them with trade affairs to push.

So the innkeeper pondered on the folly of Quirinus, the Roman consul, and cursed his mad freak by which he sought to number the people, commanding that each should go to his own town where he had been born.

His inn had been filled before the rich man came; that rich man who was a dignified someone, who had something to do with Rome, and who talked so provokingly and masterfully and overbearingly. Philo knew, as soon as he clapped eyes on him, that there would be active collisions and unpleasant scenes. He knew him to be one who would regard other men as base vessels to be shattered, if he regarded them at all. For those who acted for Augustus were hard in their pride of place at all times and in all places, cutting across men's speech when they told of sickness or sorrow or age, taking for Rome the widow's goat and the herder's last penny, talking all the while of laws and activities and forces not understood by simpler men. And sometimes they hinted at terrifying things which might take place,

of fierce and strong powers to be loosed among the people, of the slaying of infants, besides other fearful things which would affect the lives of a thousand households.

The rich man had ridden into the inn-yard ahead of his train, his steward with him, their horses fine with silk and silver. Then came the camels, one especially bright-dressed in barbaris and confused gorgeousness and led by a black glossy Negro, for it carried the rich man's infant son.

When Philo spoke of his crowded inn the lord seemed amused, and, with a couple of words and a lofty gesture, as though sweeping away difficulties, lightly turned the matter over to his hawk-eyed and hawk-nosed steward. Then he dismounted and walked to a stone seat in the narrow garden ground, for the day was warm although it was winter, and a pleasant breeze was in that place. Two women who had been seated there moved away. So the rich man was all dignity and pre-eminence, watching the people being ordered out of the inn to make room for him much as he might have watched the passing of a muddy stream.

Now when some of the rich man's camels were unladen and while the most precious of the goods were being carried into the inn, some of those who were looking on crowded close, elbowing and pushing, finding it good to be there and to see the wonders and rare things, they being from the uplands and the people whose affairs were simple. Whereupon the steward gave a word of command to some of the slaves, and they fell to laying about them with

SHORT STORY

their whips, slashing those who were slow in moving. That was to clear a way for the passage of bearers with the cradle of gold and ivory in which slept the rich man's infant son.

One about whose shoulders the lash fell was a shepherd youth, brown-eyed and firm-lipped, straight and tall, Johannes by name. Swiftly he swung round, his nostrils dilated and his eyes ablaze like points of fire. But never a foot did he budge, not being in the path of the slaves who bore the cradle.

"Make way, beggar!" cried the steward. "You stand there like a dreamer, or a fool, when you should be on your knees to your betters." He lifted a hand to threaten or strike as he spoke.

Then Philo interfered, for he was close by, having been walking by the side of the cradle as testimony to the rich man's wealth and influence. "Nay, nay," he said to the steward. "Strike him not. It is enough. There's no harm in Johannes." He said the rest half whispering and with his curved hand at his mouth. "The lad may be half mad, we think. He is one of those who takes the prophets seriously, babbling of the Messiah."

"No harm indeed!" said the steward with a furious visage, and loudly, with an eye on his master who sat as if seeing a dull show. He added, "Get thee gone and dream of Messiahs out in the desert! Or be off and away with those we saw a little while ago, shepherding sheep. This is no place for dreamers, and Messiahs are not likely to be here, in a common inn."

Suddenly the steward clipped his own speech, for the lad Johannes moved a step toward him instead of

away as bidden, and the youth overtopped the man by many inches.

"It is no matter to me where I stand," said the shepherd lad. "But I dream no dreams. Or if you choose to hold me as a dreamer, then I tell you that this day may be the end of my dreaming, and from now on the world shall not be the same."

AT that out shot Johannes' hand, taking the steward by the shoulder and gripping him like steel. And when the man tried to free himself and lifted his hand, the lad deftly caught him by the wrist and held him, bearded man and stout built though he was. Yet the youth spoke softly, saying: "Lord, indeed! One who sells honor for gold! One who grinds the faces of the poor because they are poor! Know that a man's greatness comes not from his possessions, but rather lies in how he sets his face against the wrongful doings of men. Know that a man is nothing except as he does and dares for the right. Also know that your law of mastery shall soon be set aside for the law of love. Know also that the master of your master, even the master of your master's master, and a king of kings, shall soon come. Even Gaspar, and Melchior, and Balthasar shall come bearing gifts, not to your lord but to mine. Go, tell all that to your master! Say too that a new law, the law of the love of men, the law of good fellowship and of fair dealing, shall fill the minds of men."

Johannes, having ended, stood with dark eyes fixed on space, strangely abstracted as though he saw a vision. As for the steward, being loosed he looked at the youth a little while, wondering at his daring and the speech he had made; then turned away, not proudly as was his habit, but somewhat in the manner of one beaten, or suddenly grown old. So the flame of pride in his heart went low because someone had stood out against his insolence.

Like a broken man he went into the house, following the slaves who carried the cradle; then fell to ordering the servants to make a large room rich and wonderful with carpets and hangings and ornaments of gold and silver, but he commanded in a spiritless manner. And as he watched the work going on, it came to him to wonder how a meek lad had been suddenly exalted while he was thrust down; also to wonder at the daring of the youth, rather than at the narrowness of life, because this Johannes might have killed him had he so chosen. Then his mind ran on to dwell upon the short space of time given to a man, and how a life was bounded by mystery and darkness. So he remembered his own loneliness,

and how he was friendless, none having spoken a word in his defense. Fawners and flatterers he knew, but not friends; wherefore he was sad at heart, and ill-content with things, and with the way his life had gone.

In the evening time, though the wind had grown chill, the steward went outside, for he could not rest within the house. Wrapped in his Persian cloak of silk he paced the courtyard. Others were there, a dozen or more of men and women, some of those who had been turned out of the inn to make room for the rich man's train, making shift to pass the night as well as they could. Some of them sat silent about a little fire. Some huddled on benches. And as the steward walked up and down, a lonely man full of heavy thoughts and hungering for companionship, he heard the sound of hoofs in the street and at the noise a little warmth came into his heart. For he thought, with the newcomer, whoever he might be, there was the shadow of companionship, if only for a moment. But that spark of hope died almost immediately, for the sound resolved itself into a dainty and rapid clattering which was not horse hoofs, whereas those of his own sort and rank rode horses.

Soon there appeared out of the light mist a man with a damsel, he leading, she riding an ass. The steward made out a tall man clad in a long, dark brown robe; the woman white-skinned and dark-haired, neatly dressed in spun lamb's wool, but without adornment such as women love to wear. The man led the ass to the middle of the yard, then advanced to the house and struck his hand on the doorpost, calling softly.

At the alarm, an upper window was opened, and Philo thrust out his head crying: "If ye seek lodging, ye must go elsewhere"; then fell to grumbling and calling upon the gods to witness how he was pestered.

THE steward was not so far off but that he could see the woman weeping softly. And when the man started to lead the ass away out of the courtyard, suddenly there was a kind of anger in the steward's heart, and anger against Philo for his roughness, and anger against his master the tax-gatherer for his selfishness and greed, and anger against himself because he was what he was. All those words spoken by the lad Johannes rang strangely through his mind: "Know that a man's greatness comes not from his possessions, but rather how he sets his face against the wrongful doings of men."

Then, like lightning, the questioning thought came: "Am I then an imitation

(Continued on page 22)

ABOUT THE AUTHOR

CHARLES J. FINGER, author of this beautiful Christmas story, based on the Bible's account, was born on Christmas Day, 1871, and died in 1941. He was educated in the country of his birth, England, and in Germany, and came to this country first when he was sixteen. During the next fifteen years he was a sailor whose voyages took him to South America, Africa, the Klondike, Canada, and Mexico. At fifty, he started writing his adventures, and one of these—*Tales from Silver Lands*—won the Newberry Medal in 1924. Another, *Courageous Companions*, was awarded a two-thousand-dollar Longmans, Green Juvenile Fiction prize. *Give a Man a Horse*, concerning an American boy's adventures in South America, has been a popular boys' book since 1937.

ADVENTURES of "R.C." and QUICKIE

DANGER ON THE SKI TRAIL!



R.C. AND QUICKIE ON A HOLIDAY WEEK-END IN THE MOUNTAINS-INDULGE IN A FAVORITE SPORT. THE BOYS ARE EXECUTING A "STEAM CHRISTIE" TURN TO BREAK THEIR SPEED



TRACK! TRACK!

OH, BROTHER! HOW'M I GOING TO GET AROUND THIS TURN? WISH I'D STAYED AT THE LOOSE AND ENJOYED ROYAL CROWN COLA!



OH-H! HELP!

WHAT'S THE TROUBLE, MISS?



QUICK, THE SKIS, OH-H! MY LEG!

HURRY, QUICKIE! IT MAY BE A FRACTURE!



C'MON, QUICKIE. WE'VE GOT TO MAKE A TOBOGGAN, BUT QUICK!

WORKING LIKE A DEMON R.C. IMPROVISES A TOBOGGAN IN LESS THAN TEN MINUTES. FIRST HE BREAKS THE GIRL'S SKI POLE IN TWO AND LASHES THE PIECES TO QUICKIE'S SKIS AND HERS. THEN R.C. TIES HIS AND QUICKIE'S POLES AT EACH CORNER OF THE "TOBOGGAN" FOR MANEUVERING.



IT'S ANNE!

THANK HEAVEN THE BOYS KNEW WHAT TO DO!



NO BROKEN BONES. ANNE, YOU'RE A LUCKY GIRL!

I'M A LUCKY GUY! ROYAL CROWN COLA. WHAT A TREAT!

YOU SAID IT, QUICKIE. IT'S THE ONLY COLA THAT'S BEST BY TASTE-TEST!

WESTERN STAR MONTE HALE SAYS:

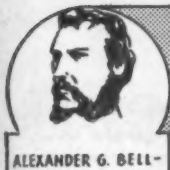
STRAIGHT SHOOTIN' PARD! RC DOES TASTE BEST!

Monte Hale, hard-riding cowboy star, tried leading colas in paper cups and picked Royal Crown Cola best-tasting. Try it yourself! Say, "R C for me!" That's the quick way to get a quick-up with Royal Crown Cola—best by taste-test.

See Monte Hale in "HOME ON THE RANGE" Republic Magnificent Westerns

ROYAL CROWN COLA
Best by taste-test

ROYAL CROWN COLA
2 FULL GLASSES
5¢



ALEXANDER G. BELL

SEEING HISTORY THROUGH AMERICAN ACHIEVEMENTS

TELEPHONE



BELL'S FIRST TELEPHONE

IN BOSTON, DURING 1873—

YOU'VE GOT TO REST, ALEX. ALL DAY YOU TEACH THE DEAF TO SPEAK AND AT NIGHT—

TRY TO GET WIRES TO SPEAK—

THIS MAGNETIC REED, VIBRATING OVER THE POLE OF AN ELECTROMAGNET, GENERATES VARIED CURRENT. IF I COULD SOLVE A FEW PROBLEMS, I COULD SEND MANY TELEGRAPH MESSAGES OVER A SINGLE WIRE.

BELL NEVER PERFECTED THIS INVENTION, BUT—

...SO DOCTOR, IF I COULD MECHANICALLY DUPLICATE A HUMAN EAR, I MIGHT BE ABLE TO DUPLICATE HUMAN SPEECH.

FANTASTIC! BUT IT MIGHT WORK!

A YEAR LATER

ONE DAY, WHILE WORKING WITH HIS ASSISTANT, THOMAS WATSON—

WATSON, DON'T CHANGE ANYTHING!

IT'S THE REED... STUCK TO THE ELECTROMAGNET.

I COULD HAVE LOOSENED IT...

MAN, DON'T YOU REALIZE? KEEP IT LIKE THAT! THAT'S PART OF THE ANSWER. TODAY WE START CONSTRUCTING THE FIRST BELL TELEPHONE.

THE DATE WAS JUNE 2, 1875...

A YEAR LATER—

MR. WATSON, COME HERE. I WANT YOU!

AS BELL SPILLED SOME BATTERY SOLUTION, HE CALLED FOR HELP—

DR. BELL, I HEARD EVERYTHING YOU SAID DISTINCTLY!

YOU DID? WATSON, WE'VE GIVEN THE WORLD AN IMPORTANT DISCOVERY!

... AND WHAT IS THAT?

THAT? A TELEPHONE. NOT VERY IMPORTANT.

MY WORD! IT TALKS! THE WHOLE WORLD MUST HEAR ABOUT THIS!

DOM PEDRO, EMPEROR OF BRAZIL, WAS VIEWING THE CENTENNIAL EXHIBITION IN PHILADELPHIA, 1876.

FROM THAT MOMENT, THE WORLD DID KNOW—AS NEWSPAPERS TOLD OF THE EMPEROR'S INTEREST IN AN INVENTION ALMOST IGNORED.

THE TELEPHONE MADE COMMUNICATION EASIER BETWEEN PEOPLE IN A CITY, AND PEOPLE IN DIFFERENT CITIES, BETWEEN FARMS AND CITIES, AND BETWEEN PEOPLE IN DIFFERENT NATIONS. TODAY THERE ARE 54 MILLION TELEPHONES IN THE WORLD.



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Hobby
New Year!

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AND TOOL CHESTS**

Hobbycrafters' dream gift, for amateurs or experts. Knives are *all-metal*. (No more substitute plastics!) Blades scalpel-sharp, with 13 different shapes. Tools especially designed for those small hobby jobs. Here are three of X-acto's many fine gift chests . . . and there's a barrel o' fun in every one!



THE BIG SHOT — No. 85 X-acto Tool Chest. A Knife, a tool for every job: 3 knives; assorted blades; sander; stripper; saw; drills and holders; ruler. It's got everything! Complete in desk-drawer-size wooden chest, \$12.50.



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KNIVES & TOOLS

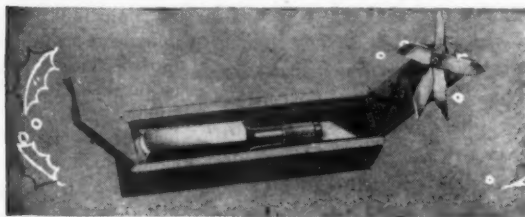
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*REG. U. S. PAT. OFF



THE 3 MUSKETEERS — No. 83 De Luxe X-acto All-Metal Knife Chest: 3 duraluminum X-acto Knives, with 23 assorted blades. Perfect tools for arts, crafts, and model building; for tough or ticklish jobs; for wood, paper, leather, plastics. Chest—complete, \$5.00.



No. 80 WHITTLE'S SET — Hefty but easy-to-handle X-acto Knife, with assortment of five extra whittling blades. Vise-like collet locks in blades so they can't fold under. Firm control adds skill to the wrist, makes whittling easy! Complete in wooden box, \$2.

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RENEW-POINT FOUNTAIN PENS

The Affair at the Inn

(Continued)

of the man I serve, and no master of myself?" At once, half ashamed yet defiant, he went across the inn-yard to the two. Even while he told himself that what he did was whimsical and childish, he took the rich cloak from his own shoulders and gave it to the man, bidding him wrap the woman in it, strangely excusing himself to himself by the lie that he was too warm and had no need for the garment. Yet he wondered in his heart, now and then, finding himself doing humble things in a courteous manner, and he was amazed to see the man accept the gift, not humbly and deferentially, but as a friend accepts from a friend and an equal from an equal.

"Ye shall do ill to go further, friend," said the steward, and, as he spoke the words, he felt as if he had tasted a new pleasure, or had known a fresh strength and sweetness.

"But how shall I stay here when there is no room?" asked the man. "Yet any corner would serve, could we but pass the night in peace."

"Now neither frightened, wearied nor anxious shall the woman be," answered the steward. "Wait but a short while, for I go to make a place for you."

So, much wondering at himself, yet radiant in service, he ran into the stable and took his own and his master's horses where they were stalled; then led them outside. After that, with his own hands, he did things which at other times he might have thought petty and unworthy. Then, being satisfied with the seemliness of the place, he went out, and led the ass into the stable and helped the man, doing what he could for the woman's comfort. Nor when he heard those outside saying hurtful things, was he either ashamed or insulted. Indeed he was happy and singing softly, feeling the rightness and justice of what he did. And when he again stood in the inn-yard the world seemed to be a kinder place, as if the placid peace of the silver-sprinkled velvet sky had entered his soul.

He was not aware that he slept, sitting on the stone bench in the inn-yard, but when he awoke, in a dawn of opal beauty, he seemed to remember visions, and music like a concert of sweet stringed instruments, and voices and answering voices, and a coming and going of persons, and a great star that hung effulgent. If it was a dream, he told himself, then it was one to be laid away in memory. But it did not seem to be of the nature of a dream. It was more as though he had learned some bewildering and gracious secret.

It was as if he had been lifted into some glowing and shining realm, and from a hill-top had seen far horizons. Further, some new thing to awaken interest and energies seemed to be in him so that he was anxious for the day and its activities, eager to grapple with things in a new way and to do what his hand found to do. And the secret hope was in his heart that he would find, in some way, rich and true fellowship in manhood.

And in the manger he saw the new-born Child.

And there were the wise men, Gaspar, and Melchior, and Balthasar. Johannes, too, was there with his brother shepherds. So they talked, all of them, the steward, too, without disdain, not hiding themselves behind a screen of words, but freely and frankly, so that the man's heart was delivered from the depths of his loneliness. Nor was their talk of mystical things, but of everyday matters: of the mightiness of true fellowship and how one may so love another that he will lay down his life for his friend; of how a strange pride prevents the unacted good within men; of how mercy is given to the merciful; of how men hunger and thirst for that bread and wine of life which is friendship; of how none are pure and undefiled, wherefore none may judge another: of a world exquisite and fine with men striving for well doing; of high and heavenly things about which men long to talk but rarely dare.

The next morning as they rode toward Jerusalem, both the rich man and his steward were silent, not sulkily, nor in any unfriendly way, but with that shyness which often keeps two sympathetic men from talking of their feelings and experiences.

Then the rich man spoke, thoughtfully and with something like hesitation. He said: "A miserable piece of business, that at the inn last night. Things ought not to be so; a world with no place for a new-born child. I heard all through the open window and could not sleep for thinking of it. And I, with all that space and room, no whit better than other men when stripped, when you come to consider. Yet I and mine had place for a score or more."

When the steward spoke, after a time of thought, weighing matters, it was with a curious zeal. Said he: "Now as to your son, tell me this. Suppose you could have a wish gratified. Or suppose you could ask the giver of gifts to give him a gift. What is it that you would ask?" The rich man pondered long.

"Money he will have. But what is money? It brings no joy, and, as the sage said, 'Whoso seeks wealth is like a child who eats honey with a knife, for scarcely has he tasted the sweet-

ness, when he finds he has cut his tongue.' A true man's wealth is the good he does in the world. So I would not ask for riches. Then there is power. But last night as I lay sleepless, I remembered how, for a man in high place, there is little but vexation, a hundred hands being stretched forth to drag him down, another hundred digging pitfalls. So rather than have him rule, I would have him know that men are born for the sake of men, perhaps that they might benefit one another. Nor would I have him a conquering captain, for such a one must needs wade through innocent blood, fighting those with whom he has no quarrel. You see, there are princes of war, but never yet has the world seen a prince of peace. As for a life of ease, I would not ask that for him. For it is not idleness but work which ennoble a man. But I think that I would have my son faithful in all things. I would have him speak the truth with his fellow. And I would have him brave and steadfast. And I would that he had a friend, also that he was a friend in adversity as in prosperity."

The steward answered: "Something of that hope has been in the hearts of many. But no philosopher or priest yet has held forth such a vision. I thought, last night, that perchance some day there would be in the world one who taught that the joy of life lay in love and friendship. And it was a pleasing fancy that the child born last night was a kind of peace-bringer."

He passed his hand across his forehead as he ended, like a man very anxious about a great business.

"If such a one came, I would be his follower, giving up all this," said the rich man, indicating his caravan. "And when my son came to years of understanding I would send him to such a teacher, to the end that he might be saved from himself and his cares. Indeed, it would seem that the whole world would leap with gladness to follow such a peace-bringer, one who carried a message of good will to men."

"A fair picture," said the rich man. "A wonderful one, too, though simple. Think of it! That child rejected and born in a stable should be a bringer of tidings of great joy to the world. A fountainhead of truth and love. A something to turn earth's roughness smooth; the One whose coming was foretold by the Hebrew prophet many centuries before, to regenerate the world."

"Indeed," agreed the steward, "it would be a fair dream, that of a world with good will between man and man."

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GREYHOUND

**HOW TO MAKE YOUR
BEST GAL SIT UP
AND TAKE NOTICE!**
(IN 3 EASY LESSONS)

**1 TAKE A
LOOK IN
THE
MIRROR!**



Is your hair unruly, dry, and brittle? Or does it have that stringy, greasy look that goes with zoot suits? If the answer is "yes" to either question, remember that the girlfriend's eyes are even more critical than yours. So...

**2 TAKE THE
FINGER NAIL
(F-N) TEST!**

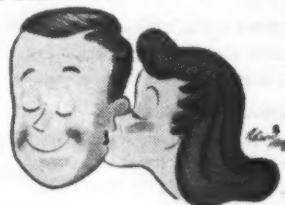


Just*scratch your head and then look at your fingernails! If you find traces of dryness or loose, ugly dandruff, then for Pete's sake, run—don't walk—to your nearest drugstore and...

**3 TAKE HOME
A BOTTLE OF
WILDROOT
CREAM-OIL!**



It's non-alcoholic! It contains soothing LANOLIN—the oil that closely resembles the natural oil of your own skin. It grooms the hair, relieves dryness and removes loose dandruff!

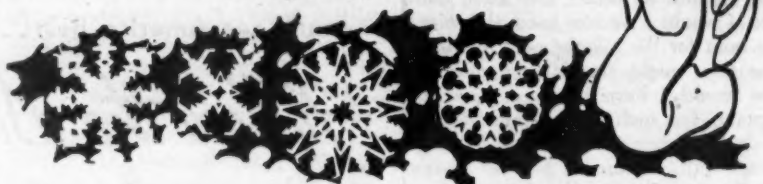


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TUNE IN... TWO NETWORK SHOWS!
"The Adventures of Sam Spade" Sun. evenings, CBS Network; "King Cole Trio Time" Sat. afternoons, NBC Network.

BOY dates GIRL

by Gay Head



THERE are bells on bob-tailed rig—and Santa Claus is coming to town! But life isn't all a branch of mistletoe. You're on the host or hostessing end of a party which may develop into a "deep freeze," judging by the long list of assorted guests. Some of them don't know each other very well; some like to dance—others don't. Something in the nature of games will have to come to the aid of the party.

Then, after Christmas, comes the business of thank-you notes. Mom will be "on your neck" as soon as the turkey hash has been consumed—and you're wondering if it might be a good idea to "do your duty" with printed thank-you cards. It would make your life simpler, but would it be "the right thing" to do?

Well, off with the frown! On with the holiday face! Here's how.

Q. Some of my friends and I are planning a Christmas party. What sort of games could we play? Those I read about in "party books" sound dumb.

A. Most party games sound silly—even childish—when you read about them. But, once you get the crowd started playing them, they usually turn out to be fun. Here below are some suggestions. If you "know your crowd," you'll be able to decide which ones are for you—and your party.

1. Suitcase Relay Race. Organize your guests in two teams. (You may have an even number of couples on each team; or make it a "battle of the sexes" by running a boys-versus-girls race.) Line up your teams and give each leader a suitcase, packed with a number of small accessories: caps, gloves, scarves, sweaters, large-size rubbers, etc. At the "Go" signal, each leader opens his suitcase, puts on all the clothing, grabs the suitcase, and dashes to his goal line. Once there, he takes off all accessories, repacks them in the suitcase, and runs back to his

team. He hands the valise to the next person in line, who repeats the process. Of course, the first team finished is the winner. Each person on that team might be given a prize—small packages of safety pins, for instance, to "hold themselves together!"

2. Record Relay Race: Don't try this with your "collector's items." Don't try it at all unless you have some ancient platters that "never would be missed." Breakage is inevitable. The first person in each team is given a record, which he must balance on his head while walking to the goal and back again. If a record falls and breaks, another is provided and the offender must begin from his team line again. The winners aren't necessarily the ones who finish first, for each broken record subtracts one minute from the team's time record!

3. Let's Tell Tales: This is a paper-and-pencil game, so provide each guest with the necessary equipment. Appoint one person as tale-teller and have him begin the story with a half-sentence, such as: "Abigail woke up one morning and

Each guest completes the sentence with a short phrase, which he writes on his piece of paper. Then everyone folds back the part on which he has written and passes his paper to his neighbor. The teller announces another half-sentence, which everyone completes in the same way. This goes on until you've each written one sentence on each sheet of paper. (Obviously, you'll need as many sentences as you have guests.) The fun comes when the papers are unfolded, and you unfold the tales on which all have collaborated.

4. Match-Up Dances are good ice-breakers for home parties and club dances. Before your "get-together" freezes up, thaw out your guests! Ask them to find their dance partners by having the boys and girls match up the small cards which you've passed to them. (You've paired off the cards in advance, of course, on the basis of any combination you want. An amusing one would be famous lovers of history.

Anthony and Cleopatra, Romeo and Juliet, Harry James and Betty Grable, etc. (Cards with the men's names are given to the girl, and vice versa.) After the couples are paired off, they're partners for the next two dances. Other card-combinations you could use are: famous inventors and their inventions; popular composers and their best-known songs (Hoagy Carmichael and "Star Dust," for instance); or famous fictitious heroines and the books in which they appear.

Q. Is it all right to send thank-you cards, instead of writing thank-you notes for Christmas presents?

A. For our money, cards mean Christmas and birthday greetings — not thank-you. We like "the personal touch" of a handwritten note of thanks. If a friend takes the time to shop for (or perhaps make) a Christmas gift for you, certainly you can take the few minutes necessary to write a note. That's appreciation.

Thank-you notes need not be lengthy and, the sooner you write them, the shorter they can be. (No reason for apologies and excuses for not having written sooner!) Don't bother to figure out some tricky way of announcing that yours is a thank-you letter. Come to the point:

Dear Uncle Pete,

Thanks a million for the Goodman sextet album. You couldn't have made a better choice of a gift. I've had the platters working overtime ever since I unwrapped them. Fortunately for the family, the "vic" is in my room, but Dad looked in last night and said: "I don't know whether it's music, but it's 'got rhythm!'"

We hope to see you on your next business trip here. All the family join me in best wishes for a Happy New Year.

Affectionately yours,

Jo

If one of your Santa Clauses doesn't provide you with a box of note paper, then squeeze the budget in order to provide yourself. Choose your stationery as carefully as you would a Christmas present for yourself. No plaids or purples! All-white, white with tinted borders, or delicately tinted stationery reflect the guy or girl of good taste. And no circus-color inks, please. Don't "clown" a thank-you note.



U. S. Army Education Credits

The U. S. Army still offers opportunities for a free education to volunteers in its peacetime Regular Army. Until the war is officially declared over, enlistees will be eligible for one year of college after 90 days of service, plus one additional month of college for each additional month served.

If you haven't the cash to go to college or to a trade school now — or if the schools of your choice are crowded with returning veterans — you may enlist in the Regular Army and earn enough education credits to see you through college two or three years from now when conditions are less crowded. Ask the nearest U. S. Army Recruiting Office for full details.

Naval Officers' Training Program

A new U. S. Navy college training program is offering scholarships in colleges all over the country to train officers for the Navy and Marine Corps. Winners of the Navy scholarships will be awarded a four-year college education and a commission in the Navy or Marines.

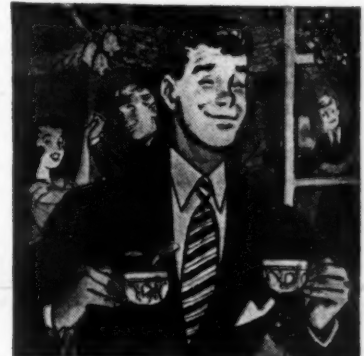
The Navy program is composed of two units: the Naval Reserve Officers' Training Corps (NROTC) and Naval Aviation College Program (NACP).

Examinations for entrance into the NROTC and the NACP will be held on January 18, 1947. All applications must be received by December 17, 1946. See your high school principal for further information.

How to rate a double date



1. Your heart bounced when you met Pat. But your chances look slim. She gets around more than any one gal you ever saw. You were smart to wear the perfect snare for her glances: Handsome Arrow Shirt, Tie, and Handkerchief.



2. Things are looking up! Pat promises a dance. Your trim Arrow Shirt was quick to click! That's why 75% of college men prefer Arrow Shirts. They go for Arrow's trim Mitoga-cut and Sanforized label (fabric shrinkage less than 1%).



3. What's this! When you claim your dance, she acts like she doesn't know you. This gal's baffling ways put you in a daze! Something's wrong. Maybe your tie needs straightening. Can't be! Your neat Arrow Tie holds its knot perfectly.



4. Zowie! You think you're seeing double! Then Pat introduces her twin sister. This'll be twice as much fun! MORAL: When you land two fish on your hook, it proves that Arrow's the best bait in the book. Cluett, Peabody & Co., Inc.

ARROW SHIRTS & TIES

Handkerchiefs • Underwear • Sports Shirts



The Important Thing is to KNOW YOUR GAL. Maybe you "go for" plaid shirts and ski boots. That's not the point. Her gifts should suit her style. (See drawing, reading clockwise.)

1. If she's a dress-up girl — she'll thank you for the pearls on a velvet strand with a matching bracelet.

2. "But," you say, "she's a sportin' gal" — the dashing studded belt . . . the bigger the buckle the better.

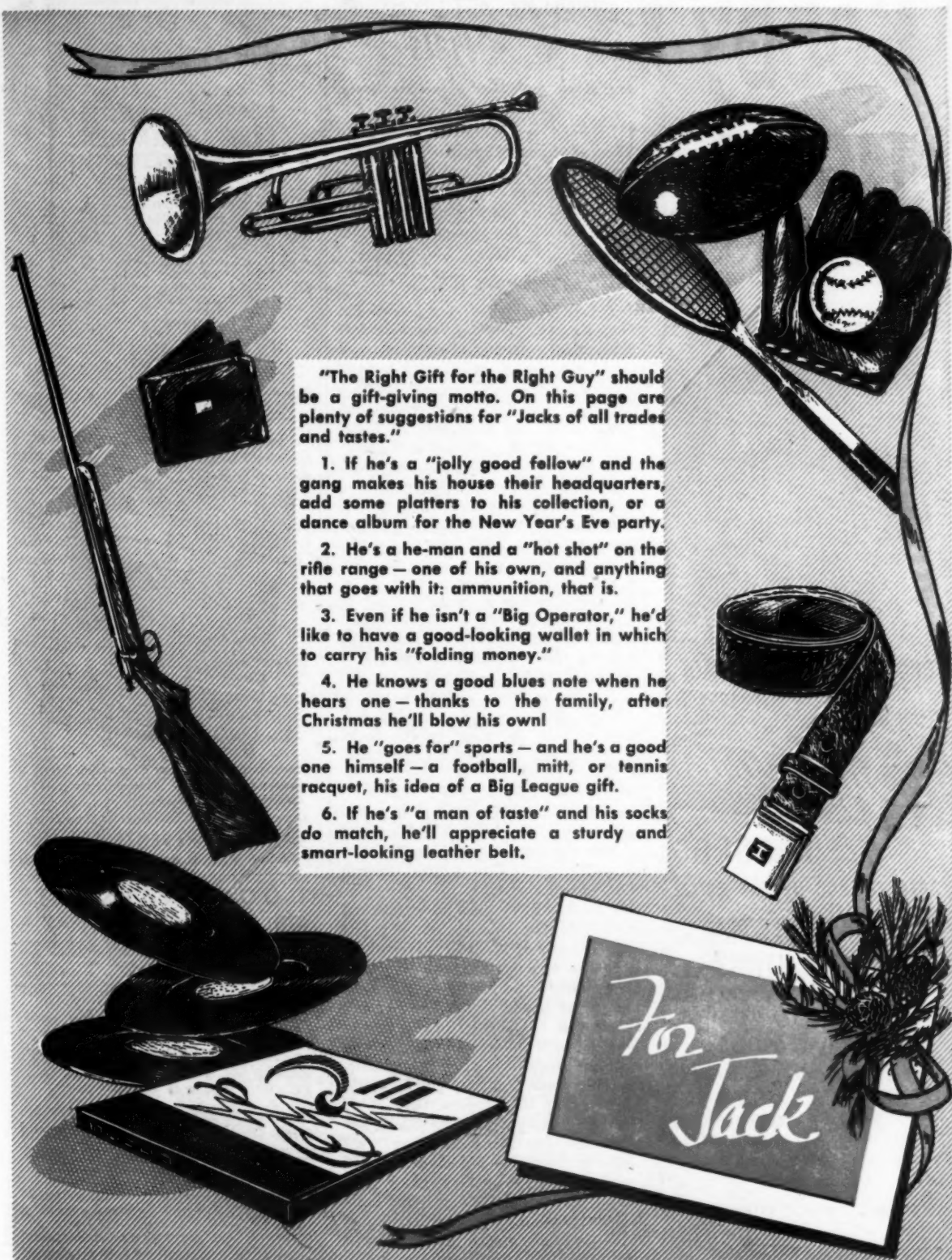
3. A bright gal with something on her mind — books, of course, a present that lasts forever.

4. She likes the military accent — a leather shoulder bag wins this campaign . . . dress it up with her monogram or some military insignia.

5. All the girls agree on this one — The Sweater . . . The jacquard's the thing! Keep in mind her favorite colors.

6. She takes her fresh air straight — ice skates for winter sports.

7. The Eternal Feminine — you guessed it . . . the compact and powder puff.



"The Right Gift for the Right Guy" should be a gift-giving motto. On this page are plenty of suggestions for "Jacks of all trades and tastes."

1. If he's a "jolly good fellow" and the gang makes his house their headquarters, add some platters to his collection, or a dance album for the New Year's Eve party.

2. He's a he-man and a "hot shot" on the rifle range — one of his own, and anything that goes with it: ammunition, that is.

3. Even if he isn't a "Big Operator," he'd like to have a good-looking wallet in which to carry his "folding money."

4. He knows a good blues note when he hears one — thanks to the family, after Christmas he'll blow his own!

5. He "goes for" sports — and he's a good one himself — a football, mitt, or tennis racquet, his idea of a Big League gift.

6. If he's "a man of taste" and his socks do match, he'll appreciate a sturdy and smart-looking leather belt.



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Best. ## Good. # Save Your Money.

WE hope you found the answer to some of your Christmas problems in last week's "Sharps and Flats." This week we make suggestions for the swing fans, for those who like it with vocal, and for the younger generation ("small fry" to you).

SAM SAYS "SWING IT"

My Blue Heaven and Put That Kiss Back Where You Found It (Columbia). Benny Goodman and Orch. Not one of the King of Swing's greatest, but a swell record, spotting Goodman, Joe Bushkin on piano, and Bob Cutshall on trombone. In MBH Goodman sets the pace with the clarinet; Art Lund picks it up in the vocal. Total effect — smooth, swingy, solid.

I've Never Forgotten and This Is Always (Columbia). Harry James and Orch. The first, peppy and danceable, stars Willie Smith on alto, as well as James. Always could be an Armstrong platter in spots.

Mabel, Mabel (Columbia). Woody Herman and Orch. Humoresque gets the Herman treatment and comes up Mabel, Mabel. And very fine it is — with solos by Bauer and Norvo and a dividend of Woody on the vocal. Lynne Stevens takes the vocal on the back: ## Linger in My Arms a Little Longer, Baby. Woody's on alto.

Intermission Riff (Capitol). Stan Kenton and Orch. A hot, peppy instrumental. The backing # It's a Pity to Say Goodnight, with June Christy on vocal, gets off to a good Kenton start, then fizzles out.

Some Ray Bloch discs have come out under the Signature label. ## The Very Thought of You and A Pretty Girl Is Like a Melody; ## The Way You Look Tonight and Smoke Gets in Your Eyes; ## All the Things You Are and People Will Say We're in Love; ## And Then It's Heaven and You Keep Coming Back Like a Song; ## Espanharlem (be sure to hear this) and Jealousy; ## To Each His Own and Doin' What Comes Naturally with Marie Green, her Merry-men and the Bloch Four. This ought to be good — top songs handled sweet and solid by Ray Bloch who knows how to use strings with brass without producing "syrup." But Signature's recording process isn't all that it might be. The low tones come across clearly, but higher ones (including most string work) are harsh and muddy.

(Continued on next page)

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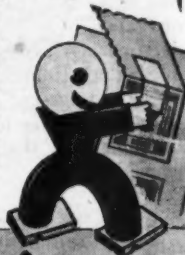
Shinola's scientific combination of oily waxes helps hold in and replenish the normal oils in leather—helps maintain flexibility—and that means longer wear. So it pays to KEEP 'EM SHINING WITH SHINOLA.



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What mounts rare stamps from Celebes;
From Danzig, Iran and Peru;
What's thin and strong and tasteless, too?

JINGLE
QUIZ No. 12



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STAMP HINGES

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MOM LIKES IT "WITH SINGING"

Wagner's Die Walkure: Duet from Scene 3, Act I (Columbia). Helen Traubel, soprano. Emery Darcy, tenor. Rodzinski and N. Y. Philharmonic-Symphony Orchestra. If Mom likes opera, this is a fine recording of the famous Siegmund-Sieglinde duet. Probably the Lehmann-Melchior recording of the complete first act is a better performance. But keep an eye on young Darcy. He may be our next Melchior.

On the Boardwalk in Atlantic City (Victor). Dick Haymes. The best disc, to date, of this song. B-side is ### *You Make Me Feel So Young*.

You Keep Coming Back Like a Song and *The Way the Wind Blows* (Columbia). Both dandy Dinah!

The Things We Did Last Summer and *Is It Worth It?* (Majestic). Georgia Gibbs could be given better songs and accompaniment, but as far as her voice goes, she ranks with the best of the female vocalists.

Rumors Are Flying (Decca). Andrew Sisters with Les Paul, Vic Shoen and Orch. This leaves us cold. But when the Sisters team up with Eddie Heywood and Orch. on the flipover, ### *Them That Has—Gets*, things warm up to "good and hot."

KID BROTHERS AND KID SISTERS

Sister Suzie is out of the rattle and romper stage—which isn't all to your benefit. It's forever "Please play with me" or "Tell me a story." Recording companies are coming to your rescue with a stack of children's recordings for all ages. (Good for "Baby-sitters.")

Mother Goose Songs (Decca). On two 10" records Frank Luther sings twenty-seven familiar nursery rhymes complete with cats' meows and the "baaing" of Bo-Peep's lambs. Tunes are simple, Luther's style infectious.

Bozo at the Circus (Capitol). Narrated by "Pinto" Colvig. Musical score by Billy May. We've a hunch the "small fry" will like this one. The album is accompanied by a gaily illustrated book, and the listener may follow the pictures as Bozo, the clown, takes him on a tour of the Big Top. Bozo is "Pinto" Colvig, a former circus clown whose voice you've heard in Disney cartoons as "Goofy," "Pluto," and "Grumpy." The music, with strong use of calliope, creates a real circus atmosphere.

Rusty in Orchestraville (Capitol). The musical adventures of Rusty. In a dream Rusty meets various instruments. The instruments talk to him (courtesy of Sonovox) and play him selections from famous compositions. If you can't spot a French horn or a clarinet in a symphony, you might learn by listening to Rusty.

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Predicament

A Washington pamphlet reprints this letter from a G.I. to Representative George W. Gillie of Indiana: "The Army says I can't wear a uniform after I arrive home because I'll be impersonating a soldier. The stores say I can't buy a suit of clothes because they haven't my size. The police say I can't go on the streets naked because it is against the law. I would gladly stay off the streets, but I can't find a house to live in and with the shortage of lumber I can't buy a barrel. Having been wounded, the Army won't take me back because I'm not physically fit. What now?"

Sidney Skolsky

Beaten

During the administration of President Jackson, Senators Daniel Webster and Littleton Tazewell were walking along the Potomac with Secretary of the Navy John Branch. Webster stopped to talk with someone for a moment. As the other two went on, Tazewell offered to bet Branch a ten-dollar hat that he could prove him to be on the other side of the river.

"Done," said Branch.

"Well," said Tazewell, pointing to the Virginia shore, "isn't that one side of the river?"

"Yes," Branch admitted.

"And isn't this the other side?"

"Yes," Branch agreed.

"Then, since you are here, isn't this the other side?"

"Why, I declare!" said Branch. "I'll try that one on Daniel."

A few minutes later Webster caught up with them.

"I'll wager you a ten-dollar hat that I can prove you to be on the other side of the river," Branch told him.

"Done," said Webster.

"Well, isn't this one side?"

"Yes," Webster agreed.

"Isn't that the other side?"

"Yes," said Webster, "but I'm not on that side."

Shortly afterward Secretary Branch bought two ten-dollar hats.

Encore

Hollywoodiana

According to a source at MGM, L. B. Mayer recently called to his secretary during the Metro-Van Johnson feud: "Get me Van Johnson on the phone and clear these things off my desk so that I can pound on it."

Pittsburgh Post-Gazette

NO ISSUE DURING
CHRISTMAS VACATION

Following our usual custom,
we will suspend publication
during the holiday season.



TO ALL OUR READERS

Merry Christmas!
Happy New Year!



See you again
January 6, 1947

Tricky

A New England "character" was once summoned as a witness in court. The judge, having failed to catch his name, asked him to spell it.

The New Englander said: "O, double t, o, double u, e, double l, double u, double o, d."

The judge threw his pen down in despair. "Will you write it for me, Mr. - Mr. Witness?"

Encore

(Did you get it? The name is Otto Well Wood.)

Otto

Another Sherlock?

Sir Arthur Conan Doyle took a taxi to his hotel in Paris. As he paid the driver, the latter said, "Merci, Monsieur Doyle."

"How do you know my name?" asked the author.

"I saw in the papers that you were arriving from the south of France today," explained the driver. "Your general appearance shows you are an Englishman. You have had a haircut in the past week, and it is evident that your hair was cut by a barber in the south of France."

"Amazing," commented the creator of Sherlock Holmes. "You had no other evidence to go on?"

"Nothing," replied the driver, "except the fact that your name is on your luggage."

Comet

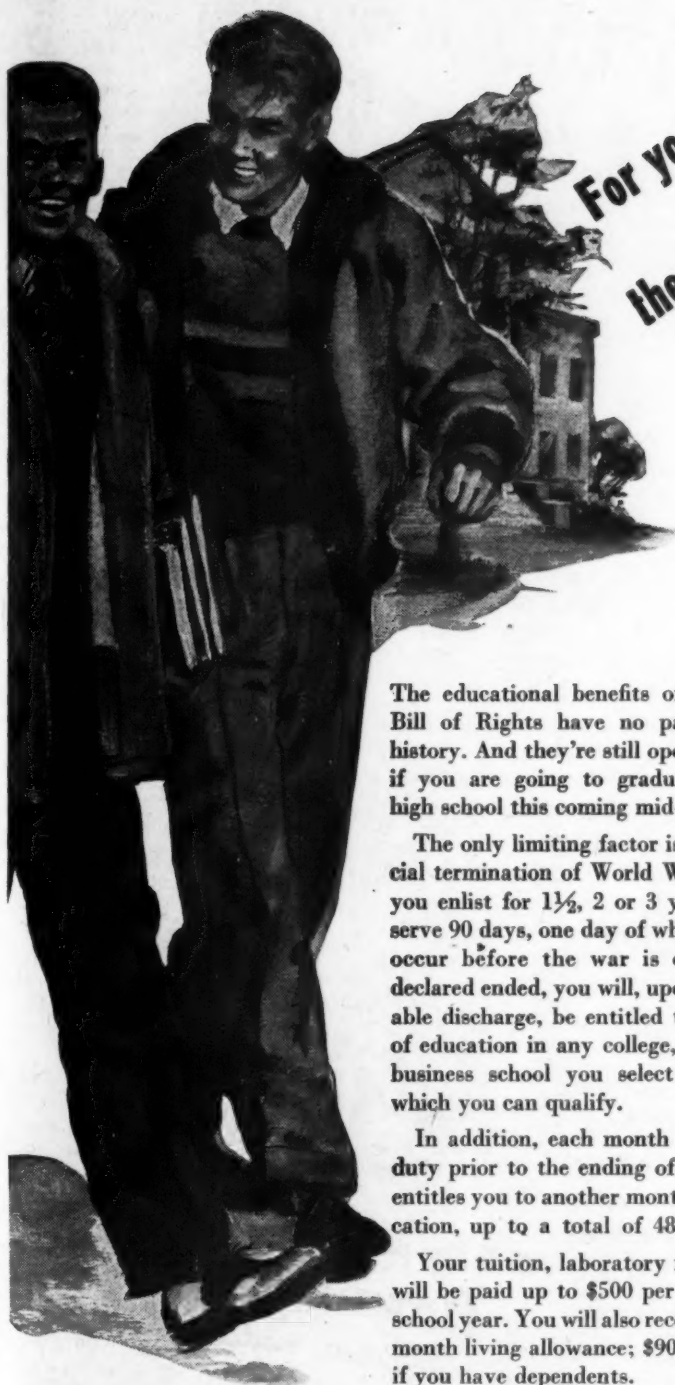
Embarrassing Moment

Visitor: "I must say, Mary, your Ellen's improving in her playing."

Ellen (from next room): "I'm not playing the piano. I'm dusting."

The British Magazine

For you after graduation—
the greatest educational opportunity
ever offered young men



The educational benefits of the GI Bill of Rights have no parallel in history. And they're still open to you if you are going to graduate from high school this coming mid-term.

The only limiting factor is the official termination of World War II. If you enlist for 1½, 2 or 3 years and serve 90 days, one day of which must occur before the war is officially declared ended, you will, upon honorable discharge, be entitled to a year of education in any college, trade or business school you select and for which you can qualify.

In addition, each month of active duty prior to the ending of the war, entitles you to another month of education, up to a total of 48 months.

Your tuition, laboratory fees, etc., will be paid up to \$500 per ordinary school year. You will also receive \$65 a month living allowance; \$90 a month if you have dependents.

It will pay you to act quickly and enlist as soon as you are graduated. You do not get these benefits unless you have at least a full day of service before the termination of the war. But the earlier you enlist, the

more months you will have to your credit and the more education after your discharge.

Start thinking about this opportunity today. Better still, stop in at your nearest U. S. Army Recruiting Station and arm yourself with all the facts about the many other advantages of joining the New Regular Army.

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Technical Sergeant	135.00	87.75	151.88
Staff Sergeant	115.00	74.75	129.38
Sergeant	100.00	65.00	112.50
Corporal	90.00	58.50	101.25
Private First Class	80.00	52.00	90.00
Private	75.00	48.75	84.38

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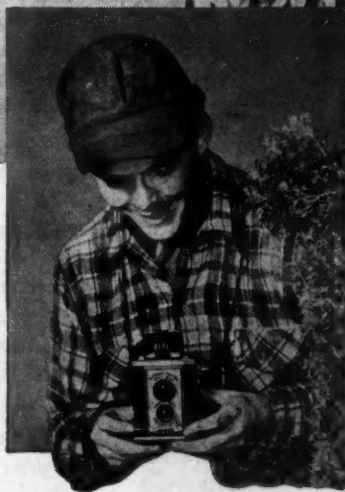
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More Typewriters . . . New Sponsors

More Typewriters for Award Winners: Recently we wrote to Wesley Beckwith, advertising director for the Royal Typewriter Co., asking this question: How would Royal like to offer a new portable to the boy or girl who showed outstanding general writing ability in each regional Scholastic Writing preliminary? Yes, Royal would offer one typewriter for each region if the winners wouldn't mind waiting until summer for deliveries.

So there will be added ten more typewriters, one for each region.

More Regional Preliminaries: Three more newspapers — *Birmingham (Ala.) Post*, *Newport News (Va.) Daily Press*, *Erie (Pa.) Daily Times* — have adopted Scholastic Writing Awards as a regional school cooperation program. Note the full roster and regions carefully: *Binghamton Press*: Broome County *Hartford Courant*: Eastern, central and northern Connecticut *Knickerbocker News*: Eastern New York from Ulster and Dutchess Counties north to Canada *Pittsburgh Press*: Allegheny, Armstrong,

Beaver, Butler, Fayette, and Washington Counties

St. Louis Star-Times: Within 150 miles of St. Louis in Missouri and Illinois

Birmingham Post: Bibb, Blount, Calhoun, Chilton, Cullman, Etowah, Jefferson, St. Clair, Shelby, Talladega, Tuscaloosa, and Walker Counties.

Newport News Daily Press: Elizabeth City, James City, Warwick, and York Counties

Erie Daily Times: Erie County

Newark Evening News: Northern New Jersey

Work by students in these regions MUST be sent to the sponsoring newspapers. Each newspaper offers over 226 awards including 66 gold keys. Work receiving regional honors is entered automatically for national honors.

Atlantic City Cynosure: As this goes to press *Scholastic* is going on a tacking and pasting party with Marion S. Walker, chairman of the English council convention educational exhibits committee. We are preparing an exhibit on how the Scholastic Writing Awards talent search operates.

Scholastic Teacher

Edition of Scholastic Magazines
A national periodical for High School Principals, Supervisors, and Teachers of English and Social Studies

EXECUTIVE STAFF

Maurice R. Robinson, President and Publisher • Kenneth M. Gould, Editor-in-Chief • William Dow Boutwell, Associate Editor • Mary Jane Dunton, Art Director • Sarah McC. Gorman, Production Chief • G. Herbert McCracken, Vice President and Director of Advertising • Marie Kerkmann, Advertising Manager • Clyde R. Shuford, Circulation Manager • Agnes Laurino, Business Manager • Augustus K. Oliver, Treasurer.

CONTENTS

Address all correspondence, Editorial or Advertising, to *SCHOLASTIC TEACHER*, 220 East 42nd St., New York 17, N. Y.

More Typewriters—New Sponsors	2-T
Fine Art at Low Cost	3-T
Truck Driving Pays Twice as Much as Teaching	4-T
Charm Club	5-T
Speech Convention Forecast	6-T
Scholastic Radio Program	6-T
Study Outline for Student Edition	7-T
Confessions of a Substitute	9-T
Make Way for Music	10-T
Up and Coming	10-T
Sight and Sound Department:	
Introducing EFLA	11-T
16 MM Films and Filmstrips	11-T
A Call for Radio Scripts	12-T
Good Listening, January	13-T

OUR COVER PICTURE

"Women of Oaxaca," our cover picture, comes from the collection available from the Associated American Artists. It is a lithograph by Francisco Dosamantes, contemporary Mexican artist. Dosamantes writes: "Oaxaca is situated in a semi-tropical valley in southern Mexico. The women are known for their lovely embroidered huipiles (blouses) and for their long, black, shiny hair, which is worn braided."

Films from Britain



Behind barriers of desert and jungle, guarded by the deadly tsetse fly and the malaria mosquito, Africa was almost isolated from the white man's world for centuries. Then, only forty or fifty years ago, the barriers began to break down in earnest. Superstitious, primitive, and largely savage Africa came face to face with the modern age of machines and science. The British Administration had to protect the African way

of life from being completely crushed by the sudden impact of the white man; and to help Africans use the white man's knowledge to improve the African way of life, so that their countries could hold their own in the modern world. These films offer a quick glance at some of the rather astonishing strides which Africans and Britons, in partnership together, have made in these few years.

Films on Colonial Development

ACHIMOTA

FATHER AND SON

FIGHT FOR LIFE

GOLD COAST BUILDERS

POTTERY ON THE GOLD COAST

MEN OF AFRICA

PARTNERS

A MAMPRUSI VILLAGE

Write for new leaflet on Films of Colonial Development to any
B.I.S. Office or British Consulate



BRITISH INFORMATION SERVICES offices

30 Rockefeller Plaza, New York 20, N. Y. 360 North Michigan Ave., Chicago 1, Ill.
391 Sutter St., San Francisco 4, Calif. 907 15th Street, N.W., Washington 5, D. C.

AND FROM BRITISH CONSULATES AT

Boston • Detroit • Houston • Los Angeles • Seattle



WHAT gives more pleasure than the right picture on a wall? You lift your eyes from your work or reading and there it is looking at you. The right picture can bring serenity to a room. It can bring color into life. The problem is to find the right picture and at the right price.

Modern printing and marketing opens a whole new gallery for you to choose from. The prices are low. You may have original etchings and lithographs by top-ranking artists for as little as \$5. You may own moderns or masters in color for prices ranging from 50 cents to \$20. They will come to you framed or unframed, as you prefer.

Because Christmas is the time when many of us buy pictures, *Scholastic Teacher* presents a list of major sources of low-cost fine art. If you can't find exactly what you want in your city you may turn to the sources listed on this page and page 15-T.

How good are modern reproductions? The director of the Associated American Artists tells this story: Raphael Soyer is one of 25 artists in the Associated group. The gallery invited him to come in to check proofs of his pastel

of dancers called *Modern Tempo*. When he arrived the original and pastel hung side by side on the wall. Artist Soyer had to walk up and actually touch the two pictures before he could tell which was his original.

Today water colors and pastels can be reproduced with an accuracy that often fools the experts. Etchings and lithographs, of course, come from master plates and stones. Oils pose problems. But with the new gelatone and collotype processes brush marks stand out with three-dimension clarity.

Your scope of subject choice is almost as broad as art itself. Great galleries like the Metropolitan Museum, National Gallery in Washington, the Art Institute in Chicago, and Museum of Fine Arts in Boston offer reproductions of many art treasures on their walls. They invite you to take your favorite picture home with you under your arm. Each has a catalog listing available prints and publications.

Do you like the moderns? The Museum of Modern Art catalog lists prints by Van Gogh, Cezanne, Matisse, Klee, Picasso, Miro, Orozco, and Rouault. The Museum will supply Picasso's fa-

mous *Woman in White* in a 22 by 18-inch collotype reproduction for \$5.50, and in a narrow frame for an additional \$5.

Do you prefer contemporary American artists? The Associated American Artists catalog lists reproductions of the works of Thomas Hart Benton, William Gropper, John Steuart Curry, Aaron Bohrod, Grant Wood, and Georges Schreiber. You can have the *Middle West* as seen by Wood and Benton and others; *Down East* through the eyes of Gordon Grant, Luigi Lucioni, Zsissly, and Whorf; the *South and Far West* by other artists. You can have vases filled with spring flowers, children by Chapin, or Walt Whitman by S. J. Woolf. Among the most recent offerings of Associated are ten prize-winning original, signed, etchings and lithographs. Each of the artists received an award of \$1,000 for his work; yet the signed originals are available at \$5 each.

Associated American Artists is a group of 25 artists bent on bringing fine art to the doorstep of the American home or school. They believe fine paintings should be in the homes as well as on walls of galleries and the mansions of the wealthy. Launched in 1934, this organization has done much to give Americans an alternative to Maxfield Parrish.

Christmas to us is a time to exchange gifts of no immediate practical value. We choose to give treasures instead of towels. If you also are of a mind to invest in beauty at Christmas time, then you may find the following list useful. It is a guide to some of the best sources of fine art at low cost.

Good Sources of Fine Prints

Art Institute of Chicago, Department of Reproductions, Chicago, Ill. Catalog (ill.) 32 pages, 5 cents. Many 11 x 4 color reproductions, 50 cents each; large number of postcards ranging. (Continued on page 15-T)



Courtesy, Museum of Modern Art, N. Y.

The range of choice is wide — from Renoir to modernist Klee's fish, Picasso's *Woman in White*.

Truck driving pays Twice as much!



**Every American industry except tobacco
pays a higher average weekly wage than teaching.**

still holds we can look for increases of \$600 to \$800 in national teacher-salary average.

What is being done to meet the crisis?

A Program

NEA established a Commission on Teacher Education and Professional Standards. Your *Scholastic Teacher* reporter attended the Washington press conference at which the Commission made public its proposals:

1. Annual salaries should yield the equivalent of \$45 per week on a 52-week basis.
2. Annual salary increases should start with the second year of service and should continue with additional experience and training. A level of at least \$4000 should be reached in 10 years for college-trained persons.
3. Teacher load in high schools should not exceed 100 pupils per day.

Professor Harold F. Clark, authority in economics at Teachers College, Columbia University, goes further:

"For the first time in human history," he declares, "unskilled labor last year was paid more than teachers. The teacher must have his salary doubled at the outset and then discussion may start over the amount of increase above that. Unless the teacher's salary is adjusted, we will go down farther and farther on the scale of ability in recruiting teachers. Such salaries as \$2,000 and \$3,000 no longer make sense in today's economic picture. Salaries of \$5,000, \$6,000 and \$7,000 must be normal in the classroom."

Charles A. Beard, the historian, once advanced the calamity theory of political science. This holds that we seldom make progress by logical reasoning. We act when calamity forces us to act. Perhaps calamity can benefit education.

"I think the present teacher shortage is one of the best things that has happened to education in my lifetime," recently declared Lila Belle Pitts, past president of the Music Educators National Conference. "The public is aroused about the schools as never before. You see it in the national magazines. This gives us hope for better support and understanding of what education should be doing for our people."

THE *New York Times* spells it out.

"Truck drivers in New York City will now be making \$58.90 to \$71.40 for a forty-hour week. The average pay of school teachers in this country is \$34.50."

Teachers have attractive choices. Driving trucks in New York City is not the only opportunity offering higher wages and better hours.

Every major line of industry except one has today a higher weekly average wage than the school teacher's \$34.50.

Our society today offers higher rewards to those who make hats than it does to those who improve the brains under the hat. Average hat-maker's wage, \$51.12.

Supplying the means for shooting people remains more lucrative than educating them; average firearms worker's wage, \$49.70.

Befuddling brains is worth more than cultivating brains. Average wage of malt makers, \$48.98.

Pity no longer Tillie, the shirtmaker. At \$37.50 she averages \$3 per week more than her college-trained sister who teaches school.

The printing of words appears more important than learning to read them. Average wage in the printing industry, \$49.35.

Public utility employment is attractive. Steady, too. Consider the average wages: Telephone, \$44.09; electric light and power, \$50.82.

Can you drive a car? Running a bus may net you an average of \$50.71 per week.

For the person who insists on white collar work there is the Federal Government. Average weekly salary, \$49.92.

What is the sole industry that pays less than teaching? It is tobacco. But even this industry, centered in the low-wage South, reports an average weekly wage of \$33.52. That's only a dollar less than the national teacher average \$34.50!

The overall weekly wage rate for all industry in April, 1946, was \$42.46, an hourly rate of \$1.07. And the average hours worked per week; 39.7.

Of course there is a teacher shortage. As long as these disparities continue, the teacher shortage will continue.

Teachers have every reason to cheer for higher and still higher wage levels in American industry. They have the best of reasons for welcoming boosts in wage levels. In past years teacher salaries averaged slightly above industrial wages. As industrial wages rose, teacher salaries rose. If that trend

VOTERS BOOST TEACHER SALARIES

CALIFORNIA: Voters on Nov. 5 approved \$2400 minimum for teachers. This assures increase for 40 per cent of California teachers. Also approved: state aid to kindergartens; \$120 state support per pupil per year.

MICHIGAN: Measure to return one-third of sales tax revenue to local governments for schools approved by large majority. Detroit, alone, will receive \$10,000,000 more for education.

OKLAHOMA: Approved \$42 per student state aid minimum.

OREGON: Approved \$50 per student state support.



Charm Club

By **HARRIET S. ZUCKER**

Art Teacher, Eastern District High School, Brooklyn, N. Y.

A COURSE in "How To Be Charming" given in a city high school! Can that be possible? To teachers already overburdened this may sound like a new addition to an ever increasing list of new things to do.

We hasten to say that this course is an extra-curricular activity conducted on a voluntary basis.

Our approach to personality-development is based on the adolescent girl's keen interest in movie-world glamour. We found that girls adopt film styles in coiffure, make-up, and clothes. Every high school has its futile copies of Veronica Lake, Shirley Temple, Bette Davis, and others.

Our first meeting brought out a record crowd. We gave a brief demonstration showing how a slight change in the arrangement of coiffures or dress necklines can bring out some hidden characteristic. The girls gasped with wonder at the startling changes. In one case, a demure childish youngster hid under a heavy, seductive-siren make-up. A large, heavy set, mature girl had sweet frilly Shirley Temple curls. Were these girls trying to subdue their true personalities under "false faces"? Did they hide some charming traits of character in their emulation of movie stars?

The age-worn quotation "know thyself" served as a means of attack on personality analysis. In a systematic manner our group proceeded to make the high school girl more conscious of the importance of being well dressed, well groomed, and well mannered; in short, a charming personality. Officers were elected. Committees were organized, and this is what they do.

SPEAKERS' COMMITTEE: This committee contacts specialists in various fields of work related to personality. The girls read daily newspapers and periodicals to find out who has done progressive work in make-up, coiffure, grooming, speech, fashion, budgeting, etiquette, vocational guidance, personnel work, etc. They have a growing list of outstanding people they wish to know. A secretarial committee

(Continued on page 15-T)

Personality Analysis — Impression Inventory

Place before each question the number most nearly agreeing with your opinion of the impression you make upon other people.

C-never; 1-rarely; 2-sometimes; 3-usually; 4-always.

- ___ Is the expression on your face pleasing?
- ___ Can you relax?
- ___ Is your carriage easy and correct?
- ___ Is your voice easily heard?
- ___ Is your voice pleasing?
- ___ Does your conversation interest other people?
- ___ Do you speak enthusiastically?
- ___ Do you avoid interrupting?
- ___ Do you listen to learn?
- ___ Can you talk on a variety of subjects?
- ___ Can you begin and conclude conversations easily?
- ___ Do you look at the person to whom you are speaking?
- ___ Is it easy for you to tell a prospective employer about yourself?
- ___ Are you at ease when you talk over the telephone?
- ___ Are your clothes appropriate and in good taste?
- ___ Is your grooming satisfactory?
- ___ Do you wear colors which do the most for you?
- ___ Do you wear your clothes with an air?
- ___ Is your hair well-groomed?
- ___ Is your skin attractive?
- ___ Is your general appearance satisfactory?
- ___ Are you at ease when you meet a person for the first time?
- ___ Do you shake hands with assurance?
- ___ Are you free from objectionable mannerisms?
- ___ Do you do things in an enthusiastic way?
- ___ Can you make introductions easily?
- ___ Are your table manners correct?
- ___ Are you sure of the right thing to do socially?
- ___ Are you at ease in social gatherings?
- ___ Are you accurate?
- ___ Are you punctual?
- ___ Can you adapt yourself easily to people and situations?
- ___ Have you charm?
- ___ Can you cooperate with people?
- ___ Does your sense of humor come to your rescue?
- ___ Are you courageous in facing the future?
- ___ Is independence one of your valued traits?
- ___ Are you reasonably ambitious?
- ___ Are you persistent?
- ___ Are you cheerful?
- ___ Have you tact?
- ___ Do you display initiative in your work?
- ___ Are you industrious?
- ___ Can your judgment be relied upon?
- ___ Do you give the impression of poise?
- ___ Are you sincere in your dealings with people?
- ___ Do you blame yourself more than circumstances for your failures?
- ___ Have you joy and zest for living?
- ___ Do you know yourself?

___ Total C ___ 1 ___ 2 ___ 3 ___ 4 ___

Speech Teacher Convention Forecast

The thirty-first annual meeting of the Speech Association of America (formerly the National Association of Teachers of Speech) will be held at Hotel Sherman in Chicago, Dec. 30 - Jan. 1.

There will be many meetings valuable to high school teachers. The complete program may be secured by writing Prof. Loren Reid, secretary, Speech Association of America, University of Missouri, Columbia, Mo.

For those interested in the theater there will be two programs on Tuesday. At 9:00 a.m. there will be a joint meeting of the American Speech Association and the American Educational Theater Association. On the program are two talks and a high school demonstration. The talks will be "The Staging of Shakespeare in the Elizabethan Setting," by Charles Shattuck, and "Rehearsal Techniques," by Wesley Swanson, both of the University of Illinois. Howard Rooney, Chicago Visitation High School, will supervise the demonstration.

At 4:00 p.m. on this same day there will be a symposium on "High School Participation in Children's Theater." Participants are Roy Morgan, Palo Alto Children's Theater; Mrs. Mildred Harter Wirt, Gary, Ind.; Nora Tully Macalvay, Hammond, Ind.; Ivard Strauss, Seattle Tryout Theater, and Francis X. Gallagher, University of Delaware. At 8:00 that evening there will be a production of *Twelfth Night* by DePaul University students.

For those whose primary interest is debate there will be

two features: A demonstration debate on this year's high school debate question, and a series of conferences with the debate committee of the National University Extension Association which will select the topics to be submitted to the high school debate groups for final determination of next year's debate question. The demonstration debate was announced on page 13-T of our November 11th issue.

On Monday afternoon at 4:00 there will be a meeting on high school forensics. J. Gorham Garrison, Ochlochnee, Ga., will discuss "Debate in Georgia"; Elwood Murray, University of Denver, will speak on "The Denver Experience in Forensics"; and Jack Douglas, University of Oklahoma, will tell about "Recommendations for Changes in High School Debate Practice."

For those interested in curricular speech there will be a meeting Tuesday afternoon at 2:00 with talks and demonstrations by Vernon A. Utzinger, Carroll College, and Charles W. Zoeckler, Shorewood (Wis.) High School.

The field of speech correction will also be covered. At 11:00 a.m. on Tuesday there will be a meeting for the discussion of state projects for speech re-education. At this meeting Leon Lassers, State Department of Education, Salem, Ore., will discuss "A State Supported Resident Summer School for Children Handicapped in Speech, Reading, and Hearing." Also "A New State Program of Speech Education in Virginia" will be reported by James M. Mullendor, University of Virginia.

AFFIRMATIVE TEAM



Lee H. Reiff



Gordon Parks



Listen in Everybody to the

**NATIONAL
HIGH SCHOOL DEBATE BROADCAST
on MEDICAL CARE AT PUBLIC EXPENSE
TUESDAY, DECEMBER 10**

9:30 P.M., E.S.T., MUTUAL NETWORK

AMERICAN FORUM OF THE AIR

in cooperation with *Scholastic Magazines* and the National University Extension Association Committee on Debate Materials, will broadcast a 45-minute debate and informal discussion by the leading high school debaters on the national debate topic of 1946-7:

RESOLVED: THAT THE FEDERAL GOVERNMENT SHOULD PROVIDE A SYSTEM OF COMPLETE MEDICAL CARE AVAILABLE TO ALL CITIZENS AT PUBLIC EXPENSE.

Moderator, THEODORE GRANIK. Broadcast from the Washington Studios of the Mutual Broadcasting System, Hotel Shoreham, Washington, D. C.

AFFIRMATIVE

LEE H. REIFF, Senior, Newton High School, Newton, Kansas

GORDON PARKS, Jennings High School, Jennings, Missouri (now freshman at the Univ. of Missouri)

NEGATIVE

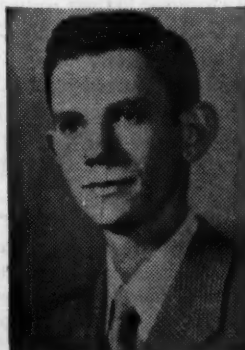
ROBERT CARSON, Lansing (Mich.) H. S., (now freshman at Northwestern)

GEORGE C. CABELL IV, Maury H. S., Norfolk, Va. (now freshman at Randolph-Macon College)

NEGATIVE TEAM



Robert Carson



George C. Cabell, IV

Teaching Aids for PRACTICAL ENGLISH

BASED ON MATERIALS IN THIS ISSUE

Party Lines (pp. 5, 6)

AIMS

1. To gain an understanding of what elements go into the making of a successful party or social gathering.
2. To gain practice in making detailed plans for a party.

SUGGESTED ACTIVITIES

No ground work needs to be laid for the introduction of "Party Lines," for this is the holiday season and everyone is in a party mood.

If you find it completely impractical to plan an actual party for your home room or class, have the group plan a hypothetical party by setting up the committees suggested in the article. Give the students time to make their plans and let them announce their ideas to the class who may discuss them. Appoint a "Board of Experts" to advise students on the handling of "problem people" at parties. Let the problems arise from the class discussion. Students will find this a practical project—as both prospective hosts and guests.

However, you may find this a welcome solution to the problem of what to do with that last class meeting before the holidays when minds are definitely not on "practical English." With at least a week before school closes, the group can plan and enjoy their own Christmas party. Limitations of time and space may curtail activities, but the students should realize that the success or failure of the party is their responsibility.

Let the group appoint members to committees. Every student should serve in some capacity.

Invitations Committee: Give several students the task of writing invitations to the principal, the school librarian, or others suggested by the class. This is a good practical use of their work in social correspondence.

Entertainment Committee: Urge this committee to use the talents of members of the class. You may be surprised to find a number of entertainers within your group—an accordion player, an amateur magician, etc. The practice of exchanging gifts may well be discouraged as a school policy, but, if not, the drawing of names for an exchange of amusing and inexpensive gifts might be discussed as a possibility.

The classroom lends itself easily to the playing of pencil and paper games or guessing games. Refer this committee to "Boy dates Girl" by Gay Head in this issue of the magazine for some suggestions.

Refreshment Committee: Let the class discuss the practicality of serving refreshments. This committee will probably never come into existence, but "talking it over" may bring out wise suggestions for other social activities.

Decorations Committee: This group can really set the Christmas mood for your party. The members may decide on a decorated Christmas tree or simply a wreath with red and green streamers, but urge them to use their imaginations in giving their classroom a festive air.

Welcoming Committee: If you are fortunate enough to have guests, this committee should plan to introduce them to the group and see that they enjoy the activities. One or

two students will probably be enough to serve in this capacity.

By all means keep the party a simple affair which will not only leave a pleasant impression on your group but show them that definite plans and thoughtful consideration are necessary to make a party successful.

U. N. Mascot (p. 7)

AIMS AND SUGGESTED ACTIVITIES

You may wish to use this article in connection with your study of salesmanship, introductions, and conversations which have preceded this issue. If so, discuss the qualities which make Connie Kahn a successful hostess, pointing out her courtesy, diplomacy, and adaptability.

Better yet, seize this opportunity to discuss one of the most vital activities in the world today—the U. N. Assembly. Let your students do some research work before presenting the material to the class. Give individual assignments based on the students' own interests in a subject. Have some prepare a report of interesting personalities of the Assembly—Austin, Lie, Baruch, Novikov, Gromyko, Dulles, and others currently in the news. Have a report on the U. N. Charter and its origin. What are the aims and purposes of the U. N.? A report on the places of meeting and the present subjects being discussed will make other topics for discussion. What are the functions of the various bodies of the U. N.—the Security Council, General Assembly, International Court of Justice, Secretariat, Economic and Social, and Trusteeship Council?

Although students may encounter difficulties in finding organized material, they should exhaust the library resources, the newspapers, the radio, and the knowledge of parents and friends. (A booklet on this subject—*The United Nations*, Headline Series No. 59 by A. W. Dulles and B. P. Lamb—has been published by the Foreign Policy Association, Inc., 22 East 38th Street, New York 16, New York.)

Ask Mr. Webster (p. 8)

AIMS

1. To further the students' understanding of the format of the dictionary.
2. To give them greater ease and dexterity in using the dictionary as a working tool.

SUGGESTED ACTIVITIES

Base your particular study on the kinds of dictionaries in your library and classroom. If the number of dictionaries for use is limited, it might be well to write on the blackboard the definitions of a noun, a verb, and an adverb as they are given in the dictionary. As the article is read the class can easily see the diacritical markings, the pronunciations, meanings, etc. Also, references may be made to the material on the blackboard.

A brief quiz may reveal what your class already knows about the book as a reference tool. Are they familiar with the supplementary sections, Biographical Dictionary, Mythological References, and Pronouncing Gazetteer?

Most important of all is practice in the book's use. Arti-

cles and talking are of little use without it. An assignment which is linked with the study of a story gives a logical reason for its use. For example, ask the following questions about Arthur Conan Doyle's "The Adventure of the Speckled Band."

1. When did A. C. Doyle live?
2. He was educated at Edinburgh University. Where is Edinburgh?
3. What is the meaning of "Band" as used in the story? How many other meanings does the word have?
4. From what language does the word "notorious" stem?
5. What is the correct pronunciation of "tiara"?

The G. & C. Merriam Company, Springfield, Mass., publishers of *Webster's Collegiate Dictionary*, has sample dictionary sheets for free distribution in quantity and sets of posters illustrating interesting origins of words. Your school librarian may have sets of these on hand for immediate use.

Correctly Speaking (p. 10)

This practice in pronunciation may fit in well with your study of the dictionary. Before your students have had a chance to look over the lists of pronunciation errors, give them an oral test to find out which errors are made by your class quite consistently, and have them check their mistakes by "asking Mr. Webster."

The Star System (p. 9)

AIMS

1. To help students learn to differentiate between good acting and mere displays of personality on the screen.
2. To make a critical analysis of acting in current films. This is the fifth article in the series on movies. If the students started notebooks, as was suggested when the first article was published, let them review their notes to bring them up to date on the subject of intelligent criticism of the movies.

SUGGESTED ACTIVITIES

All students have their favorite movie stars. This is a good opportunity for them to prove their judgment in deciding why certain actors appeal to them and whether they have an adequate basis for their decisions. Oral discussion and composition are both good methods to approach the subject after the class has read the article.

Have each member of your class choose one favorite star whom he considers a good actor and one whom he considers a mere screen personality. In a composition have him prove his points by reference to a film in which each actor has appeared.

Divide the class into twosome teams. Let each pair prepare a three-minute debate on whether a certain star is a "personality" or an "actor." (Suggestions: Alan Ladd, Bing Crosby, Lauren Bacall, Gary Cooper, Sonny Tufts, Jeanne Crain, Peggy Ann Garner, Bette Davis, Robert Montgomery, Guy Madison, Katharine Hepburn, Hedy Lamarr.) At the end of the debate, let the class vote on the best team argument presented.

Have the class "cast" a film. Let them choose a novel or play they have read and then suggest whom they would cast in the various roles if the story were being made into a movie. Have students give the reasons for their selections.

If your class is interested in acting or adept at mimicry, you might plan a lively ten minutes at the end of the class period. Suggest that students attempt to portray the per-

COMING NEXT ISSUE

January 6, 1947

Follow the Leader!: Leadership and "followship"; how to organize club or classroom projects; responsibilities of chairman and members of a committee. Target for Tonight: How to Study; organization of time; following through on an assignment. Congressman's Secretary: Interview with Roberta Waite, secretary to Congressman Ellsworth Buck. Words to the Wise: Vocabulary-building. Learn to Think Straight: The fallacies of superstitions. The Theme's the Thing: Sixth article in series on "How to Judge Motion Pictures." Quiz, Shop Talk, Slim Syntax, short story, Boy dates Girl, movie reviews, sports, etc.

COMING JANUARY 13TH ISSUE

The Minutes Stand Approved: Duties of a club secretary; sample forms for writing minutes of meeting, letters of invitation and thanks to guest speakers. How to Take Notes: Note-taking in class or club. It Could Happen to You: Seventh article in series on "How to Judge Motion Pictures" — realism in movies.

COMING JANUARY 20TH ISSUE

Directions, Please: Giving and taking directions at school and home, and on the job. How to Take a Test or Exam.

sonalities of actors by pantomime or speech. Let the class guess who is being presented. Humphrey Bogart's "deadpan" expression and clipped speech or Charles Laughton's characteristic stance and walk might suggest a point of departure.

Perhaps the lesson might be a step toward a general discussion about acting. Samuel Seldon's *Player's Handbook* (Crofts, 1934) contains many suggestions and illustrations which might prove valuable.

No Issues During Holidays

In accordance with our usual custom, no issue of *Scholastic Magazines* will be published while the schools are closed for Christmas holidays. Your next issue of *Practical English* will be dated January 6, 1947. The two issues following, January 13th and January 21st, will complete your sixteen issues for the first semester.

All of us here at *Scholastic Magazines* wish you a very Merry Christmas and a Happy New Year!

Answer to "Who? Which? What?" p. 12

Party Lines: 1-a, 2-c, 3-a.

Ask Mr. Webster! 1-Vocabulary, 2-Vocabulary, 3-Orthography, 4-Guide to Pronunciation, 5-Pronouncing Gazetteer, 6-Pronouncing Vocabulary of Common English Christian Names, 7-New Words Section, 8-Vocabulary of Rhymes, 9-Foreign Words and Phrases.

Verbal Relations: 1-c, 2-a, 3-e, 4-b, 5-f, 6-d.

The Star System: Rains (c) *Caesar and Cleopatra*, *Notorious*, *Deception*; Andrews (f) *Laura*, *State Fair*, *Walk in the Sun*; McGuire (b) *Spiral Staircase*, *Till the End of Time*, *Claudia*; Montgomery (a) *They Were Expendable*, *Here Comes Mr. Jordan*, *Rage in Heaven*; Jones (e) *Song of Bernadette*, *Cluny Brown*, *Since You Went Away*; Olivier (d) *Henry V*, *Wuthering Heights*, *Rebecca*.

Confessions of a Substitute

... Or how to cope with
riots, inquisition and name-changing

By GUNNAR HORN,

head, English Department, Benson High School
Omaha, Nebraska

THE substitute teacher finds life anything but dull. A cog in the educational machinery, the substitute struggles on—legitimate prey for carefree students.

One of the problems the substitute must deal with is the full-fledged riot. The riot, which may develop when the principal has called too late for the substitute to arrive at the beginning of the school day, offers almost insuperable difficulties. I well remember my first encounter with this educational phenomenon.

I entered the high school about ten minutes after classes had begun, and upon reporting to the office received a good-sized bunch of keys and instructions to go to Room 124 to teach beginning biology. Finding Room 124 was not a problem that morning, for, turning down the long side hall, I heard unmistakable sounds of strife. The increasing volume led me unerringly to the designated door, behind which a major conflict seemed to be in progress.

I was about to turn back cravenly and ask for the principal's protection when the door burst open and a large boy appeared on the threshold. "Hello, Toots," he said. Then he shouted back into the classroom, "Look out, kids! Here comes the substitute!"

With all the dignity I could summon I walked into a room where the floor was an inch deep in torn blotters, erasers, bits of chalk, spitballs, and paper airplanes. No one was heeding the big boy's warning to look out for me. The back row of desks, occupied by a group of colored girls, had been pushed into a semicircle while the girls sang *Star Dust* with vigor and admirable rhythm. Two white girls off to one side were humming the tune and combing their shoulder length hair. They were using as a mirror the glass door of the microscope cabinet. Most of the boys, laughing uproariously, were clustered about a desk in the

middle of the room, the only exception being two large youths engaged in what appeared to be a friendly fist fight by the windows.

Planting myself firmly in front of the teacher's desk, I surveyed the class steadily. I surveyed it steadily for quite a while. The only effect was a few calls of "What's your name, Toots?" and "Didn't you substitute for Miss Dawdle once?" Seeing that the authoritative stare was getting me nowhere, I drew myself up and unleashed a "Take your seats!" that rattled the window panes. Taken aback by my unexpected force, the youngsters actually did sit down. It was now or never.

Seizing a piece of chalk I dashed to the board and drew an amoeba. I bombarded the class with a furious hail of questions about the amoeba while giving out paper and instructions for copying the drawing on the board. I drew amoebas moving, eating, reproducing, excreting, breathing, and then, without pausing to draw breath myself, started in on the paramecium. The going was rough, of course. One boy whom I'd sent to the office for throwing his neighbor's book out of the window retaliated by periodically opening the classroom door, calling "Yoo-hoo," and then dashing down the hall. This delighted the pupils but fortunately did not provoke any major outbreak. The bell finally rang and the class was over.

I dropped into the teacher's chair, shaky and breathless. A round, blond youth stopped on his way to the door. "Boy," he exclaimed, "I bet you need an aspirin!" I smiled but didn't deny the allegation. "But don't worry none," he continued with a certain smugness. "The principal says we're the worst class in school. Nobody can do anything

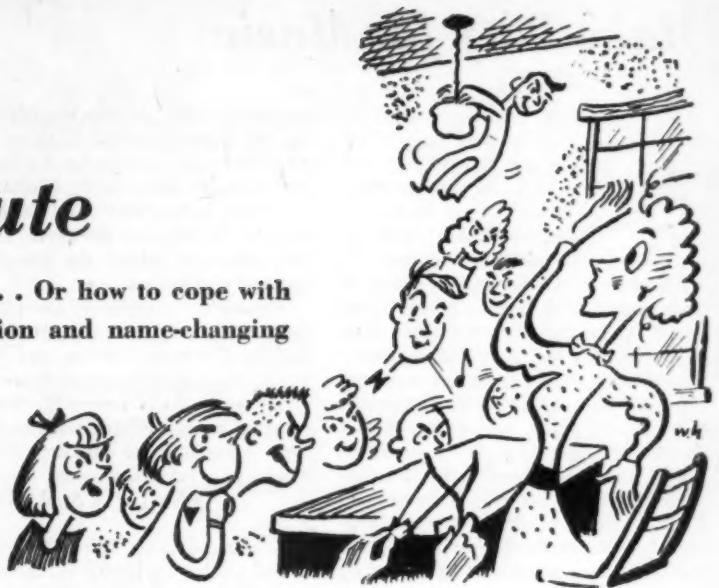
with us. You did better'n our regular teacher."

Not as noisy or openly disorderly as the Riot, but still painful to the substitute and fraught with dynamite, is the type of experience I have come to think of as the Inquisition. This occurs among the brighter groups of pupils and is generally organized by a fairly capable student. Led by this fiend in adolescent form, the group is determined to prove that the substitute does not know the subject he purports to be teaching. The fact that he often doesn't naturally doesn't make the substitute any happier. The bombardment of questions, sometimes obvious, sometimes very cunningly contrived, but always backed up by page and paragraph number, might well unnerve even the most well-informed teacher.

The best method I have found for dealing with the Inquisition, in a foreign language class, is to let loose a torrent of the language so impressive as to abash the most hardened baiter; and then to stop and say pleasantly that you teach the language, not their particular grammar book, and that if they care to continue with the lesson, they may possibly learn something.

Other interesting possibilities develop when the substitute is confronted with the popular name-changing act. This may occur among pupils of any age, but it is most common in the eighth and ninth grades. At a loss without a seating chart, the substitute walks into a quiet, well-ordered room. Each pupil is at his desk, wearing a bright, interested expression, which in itself should be enough to make any substitute suspicious. With a hyphenated feeling of puzzlement and temporary security,

(Continued on page 12-T)



Make Way for Music



Music hath charms for many of us. And many of our friends are music-lovers. For them books on music subjects make the best gift items.

Most welcome will be books published during the last six months of the year. A survey of titles shows that biography leads the music field, with subjects ranging from "Papa Haydn" to Hoagy Carmichael.

In *Haydn: A Creative Life in Music* (Norton, \$5), Karl Geiringer pictures the eternally young personality of that creative genius. Also for the serious reader there is *Handel*, by Herbert Weinstock (Knopf, \$5). *Theme and Variations* (Knopf, \$5) is the autobiography of Walter Bruno, the memoirs of this 70-year-old conductor translated by James A. Galston.

Dr. Arthur L. Rich recounts the career of "The Father of Singing Among the Children" in *Lowell Mason* (Univ. of North Car., \$3), showing how the latter laid the groundwork for the introduction of music into the public schools. *Harps in the Wind* (Macmillan, \$3.50) is the second biography this year of the Hutchinsons of New Hampshire ("Singing Yankees").

Also of a biographical nature are the reminiscences of the daughter of Walter Damrosch in *From the Top of the Stairs*, by Gretchen Finletter (Little, Brown, \$2.50); *The Star Dust Road* (Rinehart, \$2) is the autobiography of Hoagy Carmichael. And *Musical Sons of Aesculapius*, by Dr. Willard Marmelszadt (Froben, \$3), pays tribute to the physician-musicians of the past and present.

New additions to biographical series for young people should prove valuable. The Holt Musical Biography Series offers *Haydn*, by David Ewen (\$2.75); *Mozart*, by Ann M. Lingg (\$3); and *Beethoven*, by Madeleine B. Goss (\$3). *Famous Violinists*, by Gladys Burch (Barnes, \$2), follows the treatment of *Famous Pianists*, telling the story of 14 famous violinists, and discussing the violin and violin makers.

In *Modern Music* (Philosophical Library, \$3) Max Graf, one of Europe's foremost music critics, discusses twentieth-century music. *Music in Our Time* is a scholarly book by Adolfo Salazar (Norton, \$5), in which the Spanish composer discusses the growth of music since the romantic era. *Shining Trumpets: History of Jazz*, by Rudi Blesh (Knopf, \$5), is documentary of the evolution of this type of music from its African background.

For those interested in following the course of musical life in the last quar-

ter-century there is *Two Worlds of Music*, by Berta Geissmar (Creative Age, \$3). Secretary to Wilhelm Furtwangler and manager of the Berlin Philharmonic Orchestra before 1936, and then secretary to Sir Thomas Beecham, the author takes us behind the scenes with the two conductors.

Musical anthologies are also plentiful. *Letters of Composers* (Knopf, \$5), edited by Gertrude Norman and Miriam L. Shrifte, is a collection of letters of 99 composers. Early musical literature hitherto inaccessible appears in *Historical Anthology of Music: Oriental, Medieval, and Renaissance Music*, by A. T. Davison and Willi Apel (Harvard, \$7.50).

A colorful book titled *Treasury of Grand Opera*, by Henry W. Simon (Simon & Schuster, \$5), presents highlights from seven operas, with translated texts, short literary and stage histories, dramatic and musical continuity, and piano arrangements for arias. *Operas and Musical Comedies*, by J. Walker McSpadden (Crowell, \$3.50), is a digest of grand and light opera librettos representing about 35 composers. Deems Taylor wrote the foreword for *Treasury of Stephen Foster* (Random House, \$3.75), a collection of 50 songs.



Growing interest in recorded music is reflected in guides making their appearance. *New Guide to Recorded Music*, by Irving Kolodin (Doubleday, \$4), contains evaluations of more than 5,000 classical recordings. *Record Collector's Guide*, by Helmut Ripberger (Watts, \$1.25), presents selected recordings of all types of music, with a history of each type. In *Make Way for Music* (Dutton, \$2.54), Syd Skolsky appeals to the listener who wants to know more about what he is hearing.

Three books on specialized musical subjects contribute to the wide variety of titles. *Rounds and Rounds*, by Mary C. Taylor (Sloan, \$3), traces the history of rounds, their folk quality, and their link with modern music. In *Borzoï Book of Ballets* (Knopf, \$4.50), Grace Roberts discusses the history, personalities, and works of the modern ballet. *The Concert Band*, by Richard F. Goldman (Rinehart, \$3), is an informational work on band versus orchestra.

Teachers and parents will like *There's Music in Children*, by Emma D. Sheehy (Holt, \$2), and *Music for Your Child*, by William Krevit (Dodd, Mead, \$2.50).



UP

and coming

The Herdsman. By Dorothy Clarke Wilson. Westminster Press. \$3. A novel about the prophet Amos.

East River. By Sholem Asch. Putnam. \$3. A novel of New York.

Lydia Bailey. By Kenneth Roberts. Doubleday. \$3. A love story against the background of early American history.

Thieves in the Night. By Arthur Koestler. Macmillan. \$2.75. A novel depicting Palestine today.

Blue Angels and Whales. By Robert Gibbings. Dutton. \$3. A record of marine experiences by the author of *Lovely Is the Lee*.

Divided India. By Robert Aura Smith. Whittlesey House. \$3. An informative book on the situation in the Orient.

Soviet Impact on the Western World. By Edward Hallett Carr. Macmillan. Price to be announced. Based on long-time study of the Soviet Union by author of *Conditions of the Peace*.

Shelley: A Life Story. By Edmund Blunden. Viking. \$3.75. Story of one of England's most colorful literary figures.

Spirit Level. By Christopher Morley. Harvard Univ. Press. \$2.50. Poems, both new and reprinted from the *New Yorker* and other sources.

The Human Frontier. By Roger J. Williams. Harcourt, Brace. \$3. A biochemist's presentation of humanics, the new science of human beings.

A History of American Poetry, 1900-1940. By Horace Gregory and Marya Zaturenska. Harcourt, Brace. \$4. Critical survey of 20th century poetry.

Christmas Tales for Reading Aloud. Compiled and adapted by Robert Lo-han. Stephen Daye. \$3.75. Selections from the world's Christmas literature.

GI Production of Hamlet. By Maurice Evans. Doubleday. \$2.50, ill. Acting edition.

Bennington College, by Barbara Jones, and *Antioch College*, by Algo D. Henderson and Dorothy Hall. Harper. \$2.50 each. Two books analyzing the operation of two of the leading experimental colleges.

Inexpensive Reprints

Tortilla Flat. By John Steinbeck. Penguin Books. 25¢

Wind, Sand, and Stars. By Antoine St. Exupery. Bantam Books. 25¢

Thomas Jefferson on Democracy. By Saul K. Padover. Penguin Books. 25¢

The Stephen Vincent Benét Pocket Book. Pocketbooks. 25¢

Sight and Sound

Introducing EFLA

"HOW can I know that the film will be good?" If you've ever asked that question — and is there anyone working with classroom films who hasn't? — you'll understand why we're so pleased with a new service that appears in our pages from now on.

Of course, you want to preview each film you pick out from the catalogs before planning on it definitely — and you should. But previewing takes time, and you can't take in ten or fifteen films in order to decide on two. You have to make choices right at the start. So — you turn to the doubtful help of promotion pieces, reviews, and hearsay reports.

That's why we think you'll cheer about the series we're introducing this month through the help of the EDUCATIONAL FILM LIBRARY ASSOCIATION. EFLA, as its members call it, was organized in 1943 for the special purpose of bringing to the people who needed it reliable information about educational films. Members of EFLA are film libraries, boards of education, people in the industry, and various other interested groups and individuals. (Your local film library or board of education may be a member.) Dues and privileges vary according to the type of membership, but all members get the EFLA-endorsed *Film News* magazine and the very fine EFLA Film Evaluations.

And right here is where *Scholastic Teacher* puts in an appearance. We are a member of EFLA, and it didn't take us long to realize their film evaluations fill a long-felt need. Films are graded by film librarians and educators, members of EFLA who know the kind of motion pictures that teachers need. Each film is reviewed by one or more groups in different sections of the country. Evaluators rate a film by answering the following questions: Is the purpose clear? Is it appropriately executed? Does it teach? Are sound and photography good? To whom will it appeal, and in what courses of study? What is its overall merit?

This kind of information seemed to us to be "just what the doctor ordered" — a clearing house for busy teachers. So we asked Miss Emily Jones, EFLA's

its new 16 mm film evaluations
by teacher experts now
appear in *Scholastic Teacher*

executive secretary, if we might bring the material to a wider audience. Naturally enough, the evaluations themselves are limited in circulation to EFLA members, and they are not available for quoting or straight reproduction. However, we have asked and received permission to list as "EFLA endorsed" those films which receive high evaluations and which will be of interest to our readers.

What does this mean to you? It means that the films in this and following issues which we list as EFLA evaluated, have been reviewed and analyzed by competent educators and people who know your needs. It means that you can rely on their comments and recommendations as a "first draft" for your final list.

If you, your board of education, or your local film library want further information about EFLA and its services, write to Emily Jones, Educational Film Library Association, 1600 Broadway, New York 19, New York.

16 mm. Films and Filmstrips

The following films have received a rating of good or excellent on the EFLA evaluations. Distributor names are given, but many of the films will be found in state, local, or institutional film libraries. Your film library will be interested to know what films you want if it hasn't already got them. For full evaluation data on these films, check to see if your school or school system is an EFLA member.

Symbols indicate recommended grade level: e-elementary, j-junior high, s-senior high, c-college, a-adult.

The Good Earth. Prod., Metro-Goldwyn-Mayer. Teaching Film Custodians, Inc. Sd., b.w., 35 min., sale. For English, history, auditorium (s,c,a). From Pearl S. Buck's book and movie, *The Good Earth*. Story of hardships of life among the peasant farmers of China, with plenty followed by famine and

mass migration to cities. Good to precede discussion of China; local color.

A Heritage We Guard. Prod., U. S. Department of Agriculture. Castle Films. Sd., b.w., 30 min., sale. For classroom, discussion groups, farmers, sportsmen (e,j,s,c,a). The theme is conservation — of wildlife and land. Shows exploitation of both, and how they are interdependent. Gives methods of conservation.

Mamprusi Village. British Information Services, New York. Sd., b.w., 21 min., sale or rent. For sociology, economics, geography (h,c). South Africa gold and ivory coasts well portrayed. Gives picture of primitive agricultural economy under impact of twentieth century. Progress of health and education programs despite handicaps. Excellent.

Our Shrinking World. Young America Films, Inc., New York. Sd., b.w., 10 min., sale. For social studies (e,j,s). Development of transportation and communication with resultant shrinking of the world. Closes with plea for international understanding.

Property Taxation. Encyclopaedia Britannica Films. Sd., b.w., 10 min., sale or rent. For social studies (j,s,c,a), mathematics (j). Shows need for taxation in the community. Explains property taxes. Excellent.

Tale of Two Cities. Prod., Metro-Goldwyn-Mayer. Teaching Film Custodians, Inc. Sd., b.w., 45 min., sale or free lease. For English literature and world history (s,c,a). Good abbreviation of earlier full-length movie of the same name. Social and economic conditions of France and England. Follows Dickens closely.

You and Your Family. Prod., Association Films and Look Magazine. Association Films (YMCA Motion Picture Bureau). Sd., b.w., 10 min., sale or rent. For personal and social guidance (j,s). "Art of Living" series. Problems of everyday family life, with solutions for teen-agers and their parents. Film ends with a summary and invitation to discussion. Good relation of action on screen to audience. Promotes discussion.

You and Your Friends. Prod., Association Films and Look Magazine. Association Films (YMCA Motion Picture Bureau). "Art of Living" series. For personal and social guidance (j,s). Provokes discussion of problems involved in friendship, with implication that best way to have a friend is to be a friend.

Relates audience to action on screen by asking for evaluation of people on screen as friends, plus or minus.

California. Carl Dudley Productions, Beverly Hills, California. Color, 10 min., sale. For social studies (j,s,a). "This Land of Ours" series. Over-all view of the state, scenic wonders, agricultural areas, industries, mineral resources, cities. Recapitulation at end of film. Outstanding photography. Wealth of information. Excellent.

Children in Russia. Prod., Julien Bryan. International Film Foundation, New York. Sd., b.w., 13 min., sale. For study of Russia, clubs — to stress world friendship idea (e,j,s,a). Emphasizes people, especially children, at work and play. Russian schools, excursions, Moscow park, young people's camp. Presents the idea of similarity of children all over the world. Excellent.

Frozen Freshness. General Motors Company. Color, 30 min., free. For home economics, nutrition (s,c,a). Methods of food preservation from early history to present. Instructions for freezing foods and cooking frozen foods. Excellent.

The Man in the Cage. Prod., United Productions of America. Brandon Films, Inc., New York. Filmstrip sd., b.w., 10 min., sale. Semi-humorous approach to problem of human relations, with emphasis on effects of prejudice. General material on human relations with final focus on fair-employment practices. Accompanying disc supplies commentary. Excellent.

The following films which received good or excellent EFLA ratings have been reviewed in previous issues of *Scholastic Teacher*:

Ancient World Inheritance. Coronet Productions; *Man — One Family*, Film Publishers, Inc.; *Distributing America's Goods*, Encyclopaedia Britannica Films; *Julius Caesar*, *Macbeth*, British Information Services; *Junior Prom*, Simmel-Meservey.

New Film Guide

Modern Talking Picture Service, in New York, has just issued "An Index and Guide" to free classroom films for 1946-1947. The booklet lists about forty 16 mm. sound films, which cover everything from human relations to heavy industry. There is a convenient subject-title-utilization chart which tells at a glance the niches that a particular film can fill in your motion picture program. Besides the chart, each film is listed in digest form, with film contents broken down according to its theme, the way it may be used, and synopsis.

Note: Films listed in "Sight and Sound" may not always be available to our readers. Supplies are limited and it's "first come, first served." Plan your film program for at least a term in advance. Order early from a distributor or film library.

A Call for Radio Scripts

TO AER MEMBERS: In cooperating with *Scholastic Magazine's* Radio Script Awards, we feel we have been given the opportunity to motivate this creative art among our students. I sincerely hope that each one of us will promote interest and enthusiasm in this activity, and that scripts from all parts of the country will be submitted. Student awards in this field will promote education by radio.

Kathleen N. Lardie
President, Association
for Education by Radio



AER has joined forces with *Scholastic* Awards to encourage more and better radio script-writing by high school students. AER is the Association for Education by Radio, a professional organization working for wider use of radio as an educational force. At its recent meeting in Chicago, AER voted to co-sponsor the radio classifications in *Scholastic* Script Writing Awards.

Two types of student scripts may win regional and national awards, according to the revised 1947 rules: (1) radio dramas; (2) non-drama scripts.

In the ten regions where newspapers sponsor regional *Scholastic* Awards, ten awards will be given for each section; gold keys go to students who place first, second, or third in the regionals. All regional award scripts then go to *Scholastic* in New York for judging by eminent experts in radio. National prizes for each section are: first, \$25; second, \$15; third, \$10, plus seven honorable mentions.

Any student who lives in a sponsored region **MUST** send his scripts to the sponsoring newspaper (See page 2-T).

Announcement of the action of AER appears in special imprinted copies of the *Scholastic* Writing Awards Rules Booklets, mailed to all AER members.

President Kathleen Lardie of AER sees in the awards a valuable stimulus

to script-writing. Mrs. Lardie is the able director of radio for the Detroit Board of Education. At the recent School Broadcast Conference in Chicago Mrs. Lardie received the Award of Merit. That Detroit schools have a new FM station and studios is largely due to Mrs. Lardie's vigorous leadership.

With educational and commercial FM stations popping up like crocuses in spring, Mrs. Lardie sees a great and growing need for script-writers.

William (Bill) Lewis, who reconverted "Superman" into an educational force, also wants more script-writers. "We tried 46 different writers on the new 'Superman' show," he said, "before we found one who could write it. Anything you can do to discover and train good script-writers will help radio."

Mrs. Lardie named Olive McHugh, radio director of the Toledo public schools, as chairman of AER advisory committee on script-writing. Miss McHugh is widely known in educational radio. A number of her students have won *Scholastic* Awards for radio scripts.

Full information on the radio and other awards will be found in *Scholastic* Writing Awards Rules Booklet, available on request to *Scholastic* Awards, 220 East 42nd St., New York 17, N. Y.

So let's make this a big radio-writing year. **MUSIC** — up and under!

Substitute's Confessions

(Continued from page 9-T)

the substitute opens the textbook and calls on a boy to translate a few lines from the day's lesson, asking him for his name. "Tom Brown," he replies soberly. The substitute continues with the work, calling on someone who turns out to be Bob Jones, or Jim Jackson, or Joe Smith. "What an extraordinarily straightforward group of names," the temporary teacher thinks, ears accustomed to the Gulizias and Strbas and Herckenroders that flood our schools.

By now a discernible, if subdued, wave of tittering is sweeping the class. The substitute's feeling that something is in the wind is confirmed when the boy behind a red-headed Bill Bailey

announces with a bland smile that his name is Augustus Whiffletree. This is too much for the class, which bursts into approving laughter. One little girl whispers something which does not escape the substitute's sharp ears. "That was a good one, Jack."

Thus armed, the substitute puts down his book and joins in the class's laughter. When the noise has subsided, more quickly than might have been expected, the substitute says, suppressing a last chuckle, "Well, that was a good game while it lasted. I was hoping that at least one of you would show a little imagination in his choice of a new name. Suppose we get on with the translation now, Jack." The class is stunned. Someone says, "The teacher knows our names," and the day is won.



PRESS-TIME flashes from the four networks give us notes on their Christmas schedules. On CBS: *Gateways to Music* for Dec. 17, 24, and 31, respectively: Humperdinck's *Hansel and Gretel*; carols; "Song of the Bells," a carillon. Midnight Christmas Eve, an hour of carols. ABC: Dec. 24, Paul Whiteman's Christmas Party. Dec. 25, Bing Crosby's Christmas program. Music throughout Christmas week. MBS: Daily, Dec. 16 to 25, on-the-spot interviews with people doing holiday tasks. Dec. 25, exchange broadcasts: London and New York boys' choirs; occupation soldiers in Germany and Japan. NBC's Christmas Schedule was not out at press time. Watch the newspapers for NBC's and other networks' programs not here announced, and for times of broadcasts.

SUNDAY

Northwestern Reviewing Stand (S-A)

11:30-12 noon. MBS Sta. ____ T. ____
Round-table discussion of current affairs with educators, professional and business men. Northwestern University auspices.

Invitation to Learning (S-A)

12-12:30 p. m. CBS Sta. ____ T. ____
The world's great books discussed by leading scholars, critics, and writers.

Yours Sincerely (S-A)

12:30-1 p. m. CBS Sta. ____ T. ____
Charles Collingwood in New York and Lionel Gamlin of BBC in London answer English and American radio audience letters.

The People's Platform (S-A)

1-1:30 p. m. CBS Sta. ____ T. ____
Two eminent guests and chairman Dwight Cooke discuss vital issues.

America United (S-A)

1-1:30 p. m. NBC Sta. ____ T. ____
Representatives of labor, agriculture, and industry alternate; discuss problems facing America.

Time for Reason (S-A)

1:30-1:45 p. m. CBS Sta. ____ T. ____
Series by Lyman Bryson, counselor on public affairs, designed to enlighten public opinion on national and international postwar reconstruction. (Printed copies on request.)

Univ. of Chicago Round Table (S-A)

1:30-2 p. m. NBC Sta. ____ T. ____
Discussions of current social, political, and economic issues. Reprints available.

SELECTED BY THE FEDERAL RADIO EDUCATION COMMITTEE

IN RESPONSE to demands for a reliable guide to programs of special value to students and teachers, Scholastic Teacher takes pleasure in presenting this FREC list of more than 60 network features. Four educators comprising the FREC Radio Program Listing Service Advisory Committee select these programs each month from recommendations of the four major networks.

You will want to supplement this list with local programs of equally high merit.

If a program comes at a time awkward for student listening, urge the local station to transcribe and reschedule it.

For study guides offered with many of these programs, write your local station.

Warriors of Peace (S-A)

2-2:30 p. m. ABC Sta. ____ T. ____
Theater stars and top Army officers in a new type of Army show—dramatizing the highly important contributions of the U. S. Army in peace.

*Harvest of Stars (S-A)

2:30-3 p. m. NBC Sta. ____ T. ____

*Stradivari Orchestra (S-A)

2:30-3 p. m. CBS Sta. ____ T. ____

*N. Y. Philharmonic Symphony (S-A)

3-4:30 p. m. CBS Sta. ____ T. ____

House of Mystery (E-J)

4-4:30 p. m. MBS Sta. ____ T. ____
A program of mystery but with treatment worked out to offset objections to programs dealing with the weird and supernatural. Young children comprise the studio audience during each broadcast. After story, they discuss it and explanation is made of any fancied terrors. Sponsor: General Foods Corporation.

The Family Hour (S-A)

5-5:30 p. m. CBS Sta. ____ T. ____
Opera star Patrice Munsel with a program of good music. Sponsor: Prudential Insurance Co. of America.

*NBC Symphony (S-A)

5-6 p. m. NBC Sta. ____ T. ____
January 5, Fritz Reiner; January 12, 19, and 26, Eugene Szenkar.

*Let's Go to the Opera (S-A)

7-7:30 p. m. MBS Sta. ____ T. ____

Exploring the Unknown (S-A)

9-9:30 p. m. MBS Sta. ____ T. ____
Dramatizes scientific research and shows how lives of each of us is affected. Sherman Dryer, director. Sponsor: Revere Copper and Brass, Inc.

Theater Guild on the Air (J-S-A)

10-11 p. m. ABC Sta. ____ T. ____
Finest dramatic entertainment, including drama, comedies, and musicals—many hitherto unproduced on the air. Where possible, original casts play radio adaptations. George Hicks, "The Voice of U. S. Steel." Sponsor: U. S. Steel.

Story Behind the Headlines (J-S-A)

11-11:30 p. m. NBC Sta. ____ T. ____
American Historical Society auspices. Cesar Saerchinger analyzes historical significance of week's events.

Pacific Story (S-A)

11:30-12 M. NBC Sta. ____ T. ____
Problems of the countries and peoples of the Pacific Basin. Authoritative guest speakers. Handbook giving bibliography and background published by University of California Press. Recommended for listening outside EST zone.

**Music You Know (S-A)

11:30-12 M. CBS Sta. ____ T. ____
The Columbia Concert Orchestra presents a program of familiar classical music.

MONDAY THROUGH FRIDAY

Time to Remember (S-A)

10:45-11 a. m. CBS Sta. ____ T. ____
Milton Bacon's regional legends and true stories.

The Fred Waring Show (J-S-A)

11-11:30 a. m. NBC Sta. ____ T. ____
Fred Waring, Pennsylvanians, Glee Club, and soloists. Emphasis on choral work. Sponsor: American Meat Institute and Florida Citrus Foundation.

*Our Singing Land (J-S-A)

4:30-4:45 p. m. (Except Wed.) ABC Sta. ____ T. ____

American School of the Air (J-S-A)

5-5:30 p. m. (See daily schedules) CBS Sta. ____ T. ____

Headline Edition (S-A)

7:15-7:45 p. m. ABC Sta. ____ T. ____
Dramatization of day's news, profiles of men in the news; debates regarding current political and social topics.

MONDAY

World Neighbors (Am. School of the Air) (J-S-A)

5-5:30 p. m. CBS Sta. ____ T. ____
Information in dramatic form about our fellow-men in other countries. Jan. 6, Russia; Jan. 13, Italy; Jan. 20, Cuba; Jan. 27, Korea.

In My Opinion (J-S-A)

6-6:45 p. m. CBS Sta. ____ T. ____
Impact of news on well-known authors, columnists, and men in public life.

*Voice of Firestone (J-S-A)

8:30-9 p. m. NBC Sta. ____ T. ____

*Telephone Hour (J-S-A)

9-9:30 p. m. NBC Sta. ____ T. ____

Doctors Talk It Over (S-A)

10-10:15 p. m. ABC Sta. ____ T. ____
Medical care and public health, with outstanding medical authorities interviewed by Milton Cross. Sponsor: Lederle Laboratories, Inc.

Key to this List: All hours are EST. New programs, ** Music programs annotated in previous issues, * Grade levels recommended: E (elementary), J (junior high), S (senior high), A (adult). Networks: ABC (American Broadcasting Company), CBS (Columbia Broadcasting System), MBS (Mutual Broadcasting System), NBC (National Broadcasting Company).

TUESDAY****U. S. Naval Academy Band (J-S-A)**

12:30-1:00 p. m. MBS Sta. _____ T. _____
Academy Band plus a weekly interview of Academy figures on Navy historical subjects. Occasional selections by Academy Glee Club and Choir.

Gateways to Music (Am. School of the Air) (J-S-A)

5-5:30 p. m. CBS Sta. _____ T. _____
The Columbia Concert Orchestra and guest artists present the best in music. Jan. 7: *The Mikado*; Jan. 14: *Carnival of Animals*; Jan. 21: *Roundup*; Jan. 28: *The Marines Take Over*.

American Forum of the Air (S-A)

9:30-10:15 p. m. MBS Sta. _____ T. _____
Discussion of current affairs from the Nation's Capital, presided over by S. Theodore Granik.

***Boston Symphony (S-A)**

9:30-10 p. m. ABC Sta. _____ T. _____

Open Hearing (S-A)

10:30-11 p. m. CBS Sta. _____ T. _____
From Washington, men and women who make and execute national policies discuss major issues of the week. CBS moderator gives background news.

Your United Nations (S-A)

11:30-12 M. NBC Sta. _____ T. _____
United Nations operations explained by documentary and authoritative analysis. Dramatized. NBC University of the Air program.

WEDNESDAY**March of Science (Am. School of the Air) (J-S-A)**

5-5:30 p. m. CBS Sta. _____ T. _____
Dramatizations of research stories behind everyday things: Jan. 1, *Look at the Map*; Jan. 8, *Meet the Atom*; Jan. 15, *Hold the Phone*; Jan. 22, *Inside the Camera*; Jan. 29, *Listening In*.

Author Meets the Critics (S-A)

10:30-11 p. m. MBS Sta. _____ T. _____
Panel discussion among well-known book critics. Author of book is present to give a summation and rebuttal of the pros and cons.

***Invitation to Music (S-A)**

11:30-12 M. CBS Sta. _____ T. _____

THURSDAY**Tales of Adventure (Am. School of the Air) (J-S-A)**

5-5:30 p. m. CBS Sta. _____ T. _____
Dramatizations of outstanding books for listeners, young and old: Jan. 2, *Biscuit Eater*; Jan. 9, *Prestor John*; Jan. 16, *It Is Dark Underground*; Jan. 23, *Jackhammer*; Jan. 30, *The Thirteenth Stone*.

In My Opinion (S-A)

6:15-6:30 p. m. CBS Sta. _____ T. _____
(Same as Monday.)

America's Town Meeting (S-A)

8:30-9:30 p. m. ABC Sta. _____ T. _____
Current opinion program now in its eleventh year. Questions of national and international importance discussed by authoritative leaders. George V. Denny, moderator; questions from audience.

World Security Workshop (S-A)

10-10:30 p. m. ABC Sta. _____ T. _____
A dramatic program dealing with world peace and security. Scripts used are the winning entries in a nation-wide contest. Presented in cooperation with America United for World Government, Inc.

***The Story of Music (Univ. of Air) (S-A)**

11:30-12 M. NBC Sta. _____ T. _____

****Juilliard School of Music (S-A)**

11:30-12 M. CBS Sta. _____ T. _____
A weekly series of broadcasts by artists from the Juilliard School of Music.

FRIDAY**Opinion Please (Am. School of the Air) (J-S-A)**

5-5:30 p. m. CBS Sta. _____ T. _____
Invites Americans to consider important questions. Discussions from college campuses.

***Highways of Melody (J-S-A)**

8-8:30 p. m. NBC Sta. _____ T. _____

Meet the Press (S-A)

10:30-11 p. m. MBS Sta. _____ T. _____
Typical press conference. Albert Warner, moderator. Reporters and guest authorities.

World's Great Novels (Univ. of Air) (S-A)

11:30-12 M. NBC Sta. _____ T. _____
Dramatic adaptations of great novels. Handbooks available: Jan. 3 and 10, *Tono-Bungay* by Wells; Jan. 17, *The Betrothed* by Manzoni; Jan. 24 and 31, *Old Wives Tales* by Bennett.

SATURDAY**Let's Pretend (E)**

11:05-11:30 a. m. CBS Sta. _____ T. _____
Dramatic adaptations of fairy tales and original fantasies by Nila Mack. Also directed by Miss Mack. Sponsor: Cream of Wheat Corp.

Consumer Time (S-A)

12:15-12:30 p. m. NBC Sta. _____ T. _____
In cooperation with U. S. Department of Agriculture. Facts about consumer problems; answers consumer questions.

Home Is What You Make It (Univ. of Air) (S-A)

12:30-1 p. m. NBC Sta. _____ T. _____
Information and advice on home, family and community through dramatization. Handbook of background material available. Jan. 4, *What Are We Preparing For*; Jan. 11, *The Return to School*; Jan. 18, *What the Teacher Thinks*; Jan. 25, *Building Self-Confidence*.

American Farmer (S-A)

12:30-1 p. m. ABC Sta. _____ T. _____
Highlights livestock shows, farm forums, state fairs, etc. U. S. Department of Agriculture presents a five-minute portion on farm questions.

Nat'l. Farm and Home Hour (J-S-A)

1-1:30 p. m. NBC Sta. _____ T. _____
Everett Mitchell, farm commentator, interviews outstanding agriculturists. Recommended especially for vocational agriculture and home economics students.

"... To Live in Peace" (S-A)

1-1:30 p. m. ABC Sta. _____ T. _____
Issues of U.N. Security Council sessions and similar meetings. Dramatizations, recording explain how issues grew into international arguments. Walter Kiernan, narrator.

Country Journal (S-A)

2-2:30 p. m. CBS Sta. _____ T. _____
Don Lerch, CBS Director of Agriculture Broadcasts, each week brings latest information on agricultural and food matters.

Of Men and Books (S-A)

2:30-2:45 p. m. CBS Sta. _____ T. _____
John Mason Brown, author and critic, discusses the latest books and their authors.

Metropolitan Opera (S-A)

2-5 p. m. ABC Sta. _____ T. _____
Operas performed directly from the stage of the Metropolitan Opera House. Milton Cross serves as master of ceremonies.

The Baxters (S-A)

2:30-2:45 p. m. NBC Sta. _____ T. _____
Dramatizes home and family problems. Produced in cooperation with the National Congress of Parents and Teachers.

Adventures in Science (S-A)

2:45-3 p. m. CBS Sta. _____ T. _____
Watson Davis, Director of Science Service, and prominent guest scientists, who explain recent discoveries and report on scientific progress.

Cross Section U.S.A. (S-A)

3-3:30 p. m. CBS Sta. _____ T. _____
Weekly cross section of public opinion relating to the dominant economic issues of the day.

****Doctors Then and Now (S-A)**

4-4:30 p. m. NBC Sta. _____ T. _____
This program will dramatize outstanding developments in the field of medicine and will feature pickups from different places. Produced in cooperation with the American Medical Association.

***Philadelphia Orchestra (S-A)**

5-6 p. m. CBS Sta. _____ T. _____

Columbia Workshop (S-A)

6:15-6:45 p. m. CBS Sta. _____ T. _____
Foremost laboratory for new writing and production techniques presents original and interesting dramatic works.

***Cleveland Symphony (S-A)**

6-7 p. m. MBS Sta. _____ T. _____
Cleveland Symphony Orchestra, one of the outstanding musical organizations in America. Director, George Szell. Effort is made to strike a balance between the old and new.

Labor U.S.A. (S-A)

6:45 p. m. ABC Sta. _____ T. _____
Labor program, presenting viewpoints of CIO on labor questions, and including labor news, dramatizations.

It's Your Business (S-A)

7-7:15 p. m. ABC Sta. _____ T. _____
Management's side of labor-management affairs. By United States Chamber of Commerce and National Association of Manufacturers during alternate quarters.

Our Foreign Policy (Univ. of Air) (J-S-A)

7-7:30 p. m. NBC Sta. _____ T. _____
Representatives of State Department, Congress members, and others discuss foreign policy issues. Copies of broadcast available.

American Melodies (J-S-A)

10-10:30 p. m. ABC Sta. _____ T. _____
American Broadcasting Company Symphony Orchestra; guest conductors.

Chicago Theater of the Air (S-A)

10-11 p. m. MBS Sta. _____ T. _____
Famous operas and light operettas in condensed form. Prominent soloists. WGN Chorus and Orchestra. Jan. 4, *Faust*; Jan. 11, *Rigoletto*; Jan. 18, *Mme Pompadour*; Jan. 25, *Naughty Marietta*.

Radio Booklets

School Sound Systems; Basic Standards. Prepared by U. S. Office of Education, Washington 25, D. C. Radio Manufacturers Association, 1317 F. Street, N.W., Washington 4, D. C. 1946. Single copy free, either source. For quantity price, write RMA. A report on selection, installation, and use of school radio equipment. Has student and administrative uses of system and typical programs.

Radio Is Yours. Jerome H. Spingarn. Public Affairs Committee, Inc., 22 East 38th St., New York 16, N. Y. 1946. 10 cents. The pamphlet puts the job of improving radio service right up to the listener. The author discusses the FCC, the broadcaster, and the advertiser, and the public's radio dollar.

Fine Art at Low Cost

(Continued from page 3-T)

ing upwards from 2 for 5 cents; large color prints (Renoir, Degas, Homer, Lee, Picasso, Van Gogh, etc.), \$2.50 to \$35.

Associated American Artists, 711 Fifth Avenue, New York 22, N. Y. Catalogs (ill.), etchings and lithographs, 32 pages, 10 cents; paintings in full color, 16 pages, 10 cents.

Works of 25 leading American artists. Original etchings and lithographs, \$5. Celatones, mostly full size, \$7.50; \$19.50 framed, plus shipping charges.

Museum of Fine Arts, Boston, Mass. Catalog, 16 pages, free. Prints and publications of many kinds.

Metropolitan Museum of Art, Fifth Avenue and 82nd St., New York 28, N. Y. Catalog, 16 pages, free. Reproductions ranging from postcards to large collotypes. Also portfolios. Many schools: American, British, Dutch, Chinese, Flemish, French, German, Italian, Spanish. Also sculpture, textiles, ceramics, jewelry. Period rooms and furniture.

Museum of Modern Art, 11 West 53rd Street, New York, N. Y. Catalog (ill.) 16 pages, free. Large collotype reproductions of famous moderns in its collection (Van Gogh, Picasso, Klee, etc.).

National Gallery of Art, Smithsonian Institution, Washington, D. C. Mimeographed lists free. (1) Monotone postcards; (2) color reproductions; (3) color postcards; (4) publications; (5) Christmas cards; (6) large collotype reproductions; (7) color slides. Especially strong for Italian, Dutch, earlier French, and English schools. Wholesale prices for 11 x 14 color prints range from 50, at 16 cents each, to 1,000 or more, at 10 cents each.

New York Graphic Society, 10 West 33rd St., New York 1, N. Y. Catalog, 232 pages, 700 illustrations, 259 in color, \$3. (25 per cent off for teachers.) A major source of fine prints from the world's museums. Hundreds

of artists represented. Prints from 50 cents to \$24. The catalog itself would be a valuable addition to any school library.

Raymond and Raymond, 40 East 52nd St., New York 22, N. Y. No recent catalog, but will supply to teachers free of charge lists of prints available of respective painters. One of the largest houses in this field. Maintains large stocks of prints ranging from 7 x 9 to 28 x 36 inches; 25 per cent reduction on orders from educational institutions.

Charm Club

(Continued from page 5-T)

writes letters to those people, inviting them to speak at our weekly open forum.

BULLETIN BOARD COMMITTEE: This group attempts to reach the girls each day with a conscious campaign of personality analysis and development. They make each member responsible for clipping pertinent articles, cartoons, and illustrations. Clippings are classified according to subject matter and mounted on regulation-size cardboard. Each week committee members post mounted clippings on each of the three bulletin boards. Headlines like these keep interest high:

Monday — "A Pretty Frame Makes a Pretty Face"; "Good Care — Good Hair"; "Present Yourself with a New Coiffure."

Tuesday — "Let's Talk About Hair"; "A Lesson in Brushing"; "Hairdress Makes You Taller — or Shorter."

By the end of the week our members and all other interested girls are ready to face facts about hair.

LIBRARY COMMITTEE: The library committee arranges for purchase of books, pamphlets, and magazines of value to the group in solving problems. The committee posts notices of the titles and nature of the new books.

GROUP LEADERS' COMMITTEE: We feel that outside speakers, bulletin board campaigns, library service, etc. sometimes fail to reach those girls who most need help. For example, a girl who hears a speaker discuss the offensiveness of B. O. may not identify herself as an offender. Such and similar situations require the intimacy of a small group. For this reason we have organized personality group leaders. Each of these girls, outstanding in personality and leadership, acts as a "big sister" to about ten younger girls. At the first meeting leaders fill out the following record card:

NAME	DATE	
AGE	CLASS	RM.
HEIGHT	WEIGHT	
BUST	POSTURE	

WAIST
HIPS

COLORING { HAIR
EYES
COMPLEXION
GEN. IMPRESSION

REMARKS:

Each girl then receives an impression inventory (see 5-T) for self-analysis:

To make some facts visual, we add personality portrait pictures, taken before a triple full length mirror, to our file of information on our members.

Using this preliminary material as a background for a group interview we feel that we are in a position to make recommendations to our members. Suggestions made at the time of the interview are listed on the clinic card. Later we interview the girls again to check up on improvements. No one minds criticism given in the spirit of cooperation.

Our activities are not selfishly confined to our own immediate group of two hundred girls. Talented members write and produce plays. *Easter Parade* and *A Word to the Wise* have been outstanding successes.

Our special annual personality contest, a school-wide activity, has been another added attraction.

We take this opportunity of inviting inquiries or suggestions readers may have concerning our work.



Enthusiasts of the "flying man" in Russia's Parks of Culture and Rest.—From Film, *How Russians Play*

In the belief that a study of the way people spend their leisure time, of their own free will, often reveals a great deal about their character, this film has been made. It pictures Russian people in their amusement parks, zoos, theatres, museums and art galleries, excursions and camps. It introduces the popular Russian game, *Gorodki*, and gives a glimpse of Russian soccer.

It will be of interest to upper elementary and high school students.

HOW RUSSIANS PLAY is available for showing in your community now!

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International Film Foundation
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ANALYZE HANDWRITING

Teachers, both grade and high school, who have studied grapho analysis during the past fifteen years, say this knowledge helped them, saved time, gave them new understanding of children and grown-ups. Many graduates have increased their incomes from part or full time practice as Personal Problem, Personality and Vocational Counselors. Others use in Entertainment, Credit, Personnel. Send for test lesson—examination, and GRAFO ANALYST—ALL FREE. A. I. & A. Inc., 165, Noel, Mo.

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New writers needed to re-write ideas in newspapers, magazines and books. Splendid opportunity to "break into" fascinating writing field. May bring you up to \$5.00 per hour spare time. Experience unnecessary. Write today for FREE details. NO OBLIGATION. Postcard will do. **COMFORT WRITER'S SERVICE**
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